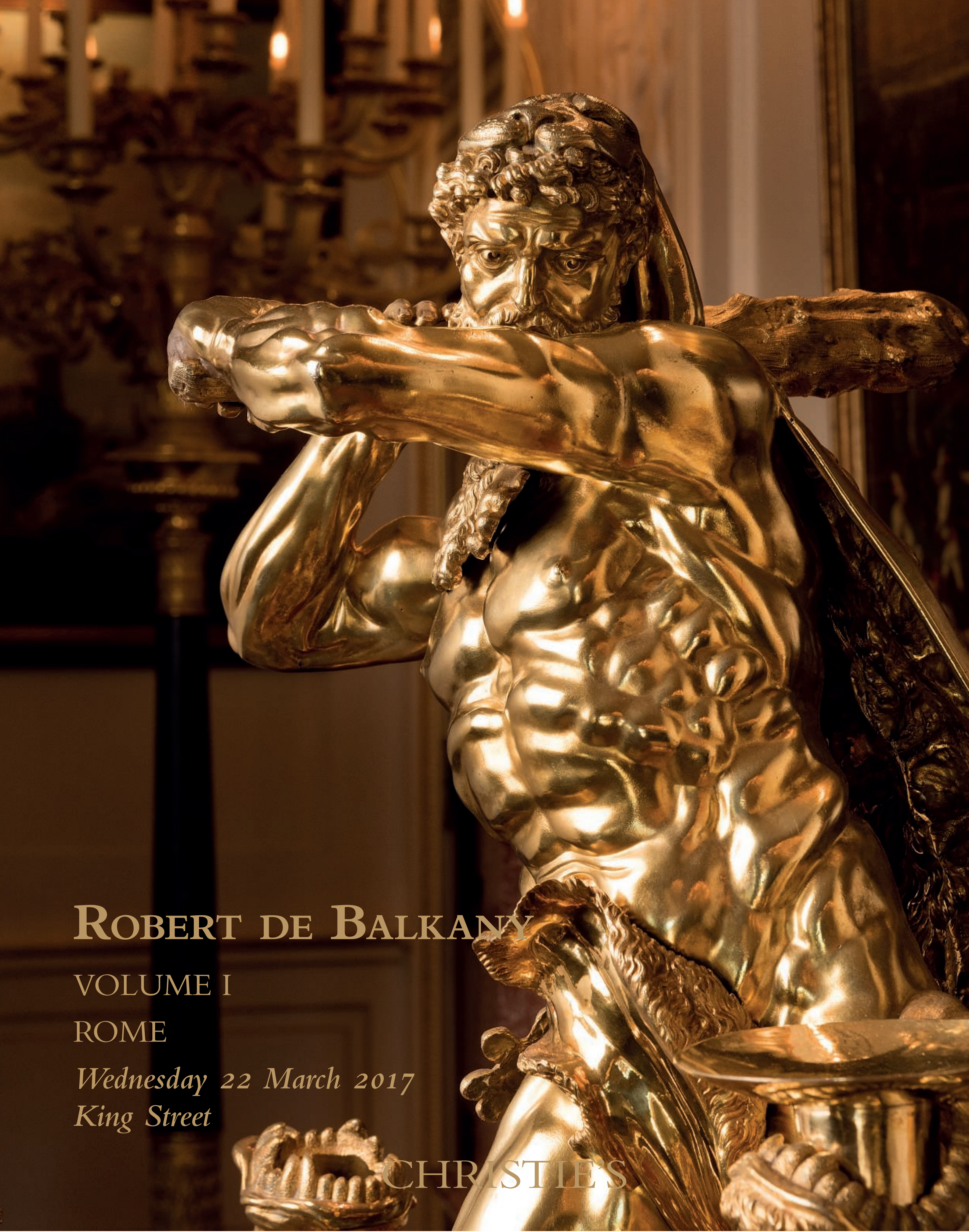


Robert de Balkany

VOLUME I

ROME

Wednesday 22 March 2017
King Street

CHRISTIE'S



ROBERT DE BALKANY

ROME & THE COTE D'AZUR

Wednesday 22 & Thursday 23 March 2017

AUCTION – VOLUME I – ROME
Wednesday 22 March 2017
at 10.30 am - Lots 1-375

AUCTION – VOLUME II – THE COTE D'AZUR
Thursday 23 March 2017
at 10.30 am - Lots 401-746

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	18 March	12 noon - 5.00 pm
Sunday	19 March	12 noon - 5.00 pm
Monday	20 March	9.00 am - 6.00 pm
Tuesday	21 March	9.00 am - 4.30 pm

AUCTIONEERS
Hugh Edmeades, Nic McElhatton, Nick Orchard,
Kate Flitcroft & Piers Boothman

AUCTION CODE AND NUMBER
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[50]



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IMPORTANT NOTICE REGARDING THE COLLECTION OF PURCHASED LOTS

Lots marked with ■ cannot be collected until Wednesday 29 March 2017. Please see the Storage and Collection page for further information

SPECIAL ARRANGEMENTS FOR VIEWING OF SELECTED LOTS

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BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

Robert de Balkany
AN APPRECIATION





Having been a close friend of Robert and his family for a number of years, it is a great honour to be entrusted by the family with this magnificent sale of the contents of two of his beautiful houses.

Christie's has long-admired the collecting vision of Robert de Balkany. His homes effortlessly combine refinement and luxury and we are pleased to offer this collection, which gives all those who were inspired by his life the opportunity to see how he lived with art.

Pedro Girao, Chairman of European Advisory Board, Christie's

Robert de Balkany was unique. A personality, a force of nature, a born entrepreneur.

I met him in the 60s in Spain at partridge hunts, and later knew him as the husband of my first cousin, Princess Maria Gabriella of Savoy. I'm not certain if our friendship was born from affinity because he was from Eastern Europe, or because we were both hunters or perhaps because he also knew exile to a certain extent. The fact is, despite the variations in our respective lives, we became and remained good friends.

In addition to his charisma and his charm, Robert was, in my opinion, gifted with uncommon intelligence and a highly developed business intuition. A man of sport, a polo player and very dynamic, he travelled the world and, as a result, lived between his many homes, each more beautiful than the next: the château of Ste. Mesme and Eze, the rue de Varennes, and the Palazzo Lancellotti, to say nothing of his superb yacht. Robert de Balkany appreciated beautiful things, the works of art which gradually filled his homes. He had breath-taking bibelots, patiently collected. All were reflections of his personality, from his legendary hospitality to his refined dinners and receptions. His yacht "Marala" is, itself, an elegant gem of the 1930s, with a singular style and infinitely more chic than the floating eye catching mastodons of today.

It is obviously difficult to evoke a man like Robert without writing a panegyric. As humans, we all have our faults and flaws, which are too underlined, and often more commented upon because they are bawdier. As a friend of Robert, I leave this amusing task to others.

Wherever you are, Robert, on a celestial polo field perhaps, know that you left behind a friend who always admired you.

Simeon of Bulgaria
HM King Simeon II of Bulgaria

I shall always remember the profound sense of friendship and loyalty of Robert de Balkany.

My memory takes me back to the 1960s when I was introduced to Robert by the Princess Maria Gabriella of Savoy before their wedding.

I was struck both with admiration and joy when I saw what effect the beauties of Rome had on him. He seemed to bathe in the city's wonderful light, intoxicating atmosphere and the grandeur of its buildings.

He then told me that should he one day own a residence in this city, he would entrust me completely with its decoration.

Many years went by, he being ever more committed to his many business interests.

Then, about ten years ago, I received a phone call from Robert. I was struck by the happiness that I heard in his voice as he explained with great emotion that his wish was about to become a reality. He now had a professional reason which allowed him to enjoy many Roman holidays!

To top it all off he had also found a magnificent palazzo in the *centro storico* which he asked me to decorate.

Forty years had passed yet he proved his extraordinary loyalty as a friend by showing me that he had never forgotten our by then distant conversation.

I intend on remembering him as he was, always happy and affectionate, surrounded by stunning frescoes and marbles of all kinds, with the youthful enthusiasm he always felt in the Eternal City.

Federico Forquet

To Robert,

What wonderful experiences you allowed me to live.

When I was younger, our meeting taught me the idea that a sense of grandeur is indispensable. This has travelled with me through my life as it has yours.

What a wonderful example you were for others of permanent success often achieved through difficult moments.

With regards to us, whether it was at Eze, Sainte-Mesme or on the "Marala," in architectural design there was always a communion full of efficiency.

Your vision, which wasn't always shared by all, perhaps wrongly, was first and foremost a method of expression which I respected.

This was a mixture of objects, often exceptional, worthy of a museum, which you combined with your favourite pieces. Was it life? Openness? Spontaneity? Or simply a form of generosity which you offered to others.

This was the case for me.

Thank you,

Jacques Garcia

Only great personalities leave profound impressions on us and Robert de Balkany was certainly one of them.

Loyal and generous to the extreme in his friendship, implacable with those who created conflict.

A man of the world and contradictions, a true entrepreneur, a visionary, a seducer, a collector, a man of taste. *Pater Familias* first and foremost.

Ours was a perfect partnership of thirty-six years with absolute confidence, rich in experience, in sharing and in meetings.

His absence leaves a great void.

Afsaneh Djahanbani Santi-Weil



The terrace garden at château Balzan, 1927. © Country Life Picture Library

ROBERT DE BALKANY'S VISION

Robert de Balkany was an energetic and passionate collector of European and English pictures, sculpture and furniture, clocks and silver. He amassed exquisite works of art with a discerning eye to create sumptuous interiors.

The collection unites works he inherited from his father, Aladar Zellinger de Balkany, with pieces he acquired over a period of more than 50 years. The collection reflects de Balkany's passion for a range of periods and styles – from the Renaissance and the Baroque to Neoclassical, the Empire and Regency periods – as well as precious materials including hardstones, marble, bronze and Boulle marquetry.

De Balkany decorated his houses with richly-worked textiles and materials of the highest quality, which he combined with works of art to great effect, creating an atmosphere of both luxury and comfort. A generous and charming host, his exquisite homes were the setting for entertaining glamourous friends from the worlds of business, polo, yachting and European royalty. Royalty who frequented Eze and de Balkany's yacht included HSH Prince Rainier III and Princess Grace of Monaco, HM King Leopold III and Princess Lilian of Belgium, and HM Constantine II and HM Anne-Marie of Greece; guests hosted by de Balkany also included Marella Agnelli (Princess Marella Caracciolo di Castagneto), Stavros Spyros Niarchos and Eugenia Livanos, and Patricia Kennedy Lawford, as well as the famed English actors and writers David Niven, Sir Peter Ustinov and Sir Roger Moore.

The interiors reflected his own unique and eclectic tastes; he was also influenced by the distinctive style of his friend Charles de Beistegui, from whom he acquired numerous works of art from the latter's Parisian hôtel on rue Constantine and the château de Groussay (lots 20, 150 and 323).

CHATEAU BALSAN

Robert de Balkany inherited château Balsan in 1983 from his father Aladar Zellinger de Balkany, who had previously purchased the house – also named *Lou Seuil* – and its magnificent gardens from the grandson of Consuelo Balsan, of the American Vanderbilt family. Renowned as a society beauty, Consuelo's marriage in 1895 to Charles Spencer-Churchill, 9th Duke of Marlborough, was regarded at the time as a symbol of the *Gilded Age*. She later went on to marry Lt. Col. Jacques Balsan, a French record-breaking pioneer balloon, aircraft, and hydroplane pilot who once worked with the Wright Brothers.

In the early 1920s, Colonel and Madame Balsan acquired 150 acres close to the fortified village of Eze on the French Riviera midway between Nice and Monte Carlo, overlooking Cap Ferrat. In her autobiography, *The Glitter and the Gold*, Consuelo Balsan portrayed the protracted negotiations required to acquire the land, and the building of the chateâu, which was designed by the fashionable architect and landscape garden designer, Achille Duchêne. The rooms were comfortable as well as handsome, well-appointed with 18th century French art and furniture in the grand manner. Consuelo Balsan described the *Lou Seuil* interiors as follows, '*Deep sofas heaped with cushions abounded, lamps placed near easy chairs made pleasant seats for reading, and there were writing tables in every room... the house was gay with flowers. The scent of tuberoses, lilac and lilies filled the air*'.



The sculpture gallery at château Balzan, Eze, a watercolour by Isabelle Rey

The house and garden were a social magnet during the winter months, in a period when the Côte d'Azur was at its most chic and alluring. It appealed to the couple's friends and visitors from all walks of life; Winston and Clementine Churchill, the Marquess Curzon of Kedleston, Edith Wharton and Charlie Chaplin all stayed or dined. Other guests might telephone impromptu from Monte Carlo and be persuaded by Colonel Balsan to climb the arduous uphill five mile path to the almost daily lunch parties at *Lou Seuil*. Clementine Churchill praised the hosts, '*Both [Consuelo] and her husband were persons of culture and distinction, and their friends reflected their tastes and characters*'. In an era of Riviera gardening when enthusiasts went plant-hunting by Bentley and Rolls-Royce, the gardens of *Lou Seuil* were an added attraction, with sublime terraces '*like the hanging gardens of Babylon*' and cypress trees, eucalyptus and mimosa, and '*under the olive trees the grass was carpeted with hyacinths and bluebells*'.

Robert de Balkany was as much inspired by the rooms and grounds created by Consuelo Balsan at *Lou Seuil* as he was by those of his friend Charles de Beistegui at château de Groussay (lots previously owned by Consuelo include 175, 425 and 451). Similar to the Balsans, he revelled in creating sumptuous interiors to entertain and delight his many friends and enlisted the help of the much heralded decorator Jacques Garcia to achieve his vision.



Consuelo Balsan (née Vanderbilt, Duchess of Marlborough) by Paul César Helleu *circa* 1900.
© Christie's Images, 2016.


Princess Maria Gabriella of Savoy and Robert de Balkany on their wedding day, 1969.


Robert de Balkany and Pope Benedict XVI.


Robert de Balkany on the polo field.



The great hall at palazzo Lancellotti, Rome, watercolour by Isabelle Rey.

ROME AND THE ROYAL HOUSE OF SAVOY

Princess Maria Gabriella of Savoy, daughter of King Umberto II of Italy, and Princess Marie-José of Belgium, married Robert de Balkany in 1969. The marriage was blessed with a religious ceremony in the chapel at château Balsan.

A number of works of art in this auction were previously in the collection of the Royal House of Savoy and adorned the grandest Italian palazzos, including the palace of Racconigi in Piedmont (lots 53, 151, 426, 466 and 575-577). With origins in the 12th century, the palace became a Savoy-Carignano property in 1605 and was transformed into a princely residence. It was retained as a private residence of the Royal House of Savoy throughout the unification of Italy. In 1930 the private property of the Royal House of Savoy was gifted by Maria Gabriella's grandfather, King Vittorio Emmanuele III (d. 1947), to her father, Umberto (d. 1983), Prince of Piedmont (later King Umberto II), following his marriage to her mother, Princess Marie-José of Belgium.

King Umberto II was the last King of Italy. Born Prince of Piedmont in 1904, Umberto became commander in chief of the Army early in his military career. In 1943, King Victor Emmanuel III handed over his constitutional functions to his son, Umberto, who was made Lieutenant-General of the Realm and earned widespread praise for his role in the following three years. Umberto succeeded his father in 1946, but was only King for 33 days. He left in exile for Portugal and was not allowed to return to Italy. When Umberto II, nicknamed 'Europe's grandfather', died in 1983, the 999-year reign of the House of Savoy came to an end.

Robert de Balkany's intimate connection with the Royal House of Savoy influenced his collection, as he pursued works of art previously in the collection of his father-in-law, King Umberto II. While de Balkany's passion for French and English fine and decorative works of art from the Neoclassical, Empire and Regency periods prevailed, he was also deeply inspired by the drama and theatre of the Italian Baroque. De Balkany's palazzo was one of the few remaining baroque palaces in Rome and one of the most beautiful *nobiliar* buildings in the *centro storico* near the Tiber. With the help of the talented decorator Federico Forquet, de Balkany's grand and dramatic vision for his Roman palazzo came to life with over life-size marbles, statues and torchère set against theatrical frescos and damask-lined interiors as illustrated in the coming pages.




LAVRO



1



2

■ 1

A SWEDISH PORPHYRY BLYBERG VASE AND COVER

MID-20TH CENTURY

Of squat baluster form, the cover with ball finial
22½ in. (57 cm.) high; 16 in. (41 cm.) diameter

£4,000-6,000 $5,100-7,500
€4,800-7,100

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 16 April 2007, lot 226 (€16,800).

2

A PAIR OF EGYPTIAN PORPHYRY URNS AND COVERS

19TH CENTURY

Of tapering form, the cover with knob finial, above a spreading socle
15 in. (38 cm.) high (2)

£5,000-8,000 $6,300-10,000
€5,900-9,400

■ 3

A PAIR OF MONUMENTAL ITALIAN PARCEL-GILT AND GREY-PAINTED TORCHERES

SECOND HALF 19TH CENTURY

Each with foliage and ribbon-carved baluster stem, the tripartite base carved with sunburst masks on winged monopodae supports on plinth base
120 in. (306 cm.) high (2)

£10,000-15,000 $13,000-19,000
€12,000-18,000



3



■ 4

A PAIR OF RED BRECCIA MARBLE TAZZE AND GRANITE COLUMNS

THE COLUMNS LATE 19TH CENTURY

The columns with slight variations in colour
The tazze: 9 in. (23 cm.) high; 19¾ in. (50 cm.) diameter
The columns: 47¼ in. (120 cm.) high (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ 5

A PAIR OF ITALIAN ALABASTRO FIORITO AND WHITE MARBLE BUSTS OF SEPTIMIUS SEVERUS AND CARACALLA

MID-20TH CENTURY

Each on a variegated yellow and grey marble column, with white marble base
The busts: 37½ in. (95 cm.) high
The pedestals: 46 in. (117 cm.) high (2)

£7,000-10,000 $8,800-13,000
€8,300-12,000



■ 6

AN ITALIAN PORPHYRY AND WHITE MARBLE CENTRE TABLE

The rectangular top on addorsed winged lion supports
31½ in. (83 cm.) high; 94½ in. (240 cm.) wide;
47½ in. (121 cm.) deep

£7,000-10,000

$8,800-13,000
€8,300-12,000





7

AN ITALIAN PORPHYRY VASE

The gadrooned oval base flanked by ram's heads, restorations and repairs
11 in. (28 cm.) high; 20 in. (51 cm.) wide; 13¼ in. (33.5 cm.) deep

£2,000-4,000 $2,600-5,000
€2,400-4,700

8

AN ITALIAN GILT-BRONZE MODEL OF A HORSE

18TH CENTURY, AFTER GIAMBOLOGNA

The blanket engraved with an armorial crest, the base with paper label *'540 / C-1'*
10 in. (25.5 cm.) high; 11 in. (28 cm.) wide; 3½ in. (9 cm.) deep, overall

£5,000-8,000 $6,300-10,000
€5,900-9,400

9

A PAIR OF ITALIAN PORPHYRY VASES AND COVERS

Each of navette form with scrolled twin-handles
13 in. (33 cm.) high; 18 in. (46 cm.) wide; 10 in. (25.5 cm.) deep
(2)

£6,000-10,000 $7,600-13,000
€7,100-12,000



10

AN ITALIAN ORMOLU-MOUNTED SPECIMEN MARBLE OBELISK

MID-20TH CENTURY

Of typical form, the obelisk above a rectangular plinth centred with medallions of Medusa
30½ in (77.5 cm.) high; 9½ in. (24 cm.) square

£3,000-5,000 $3,800-6,300
€3,600-5,900



11

A PAIR OF ITALIAN ORMOLU-MOUNTED GRANITE AND SPECIMEN MARBLE OBELISKS

IN THE MANNER OF GIUSEPPE VALADIER

With various marbles and hardstones, including porphyry, *alabasto*, *rosso antico* and *verde antico*, each stepped base with recumbent sphinxes, above a chain-linked square plinth with slate base
43 in. (109 cm) high; 16½ in. (42 cm.) square (2)

£10,000-15,000 $13,000-19,000
€12,000-18,000





■ ~12

A LOUIS XIV GILT-METAL-MOUNTED, PEWTER, TORTOISESHELL AND STAINED HORN-INLAID EBONY, MARQUETRY AND PARCEL-GILT AND SILVERED CABINET-ON-STAND

CIRCA 1660-80, IN THE MANNER OF PIERRE GOLE

Inlaid overall with cherubs, arabesque scrolls and strapwork, the architectural façade with twelve drawers around a central door enclosing a removable mirrored interior and three concealed drawers, the stand with two frieze drawers above caryatid supports, on a rectangular base, the back supports and floor replaced in mahogany
70 in. (178 cm.) high; 56 in. (142 cm.) wide; 22 in. (56 cm.) deep

£20,000-40,000 $26,000-50,000
€24,000-47,000

PROVENANCE:

Dame Agatha Christie, Greenway House, Devon (situated in the Morning Room) and by descent.
Sold Bearne's, Exeter, Devon, 12 September 2006, lot 717.
Anonymous sale; Christie's, London, 5 July 2007, lot 66 (£28,000).

Profusely decorated with scrolling foliate marquetry and supported by four silvered and gilt caryatid figures, this impressive cabinet-on-stand typifies the opulent work commissioned from Parisian *ébénistes* in the last three decades of the 17th century. Although the maker of this cabinet remains tantalizingly unknown, the elaborate foliate marquetry of pewter, tortoiseshell and ivory, and overall arrangement relate the cabinet to the *oeuvre* of the foremost *ébéniste* of the early years of Louis XIV's reign, Dutch-born Pierre Gole (c. 1620-1685). Th. H. L. Scheurleer illustrates a related cabinet resting on comparable carytids executed *circa* 1680 and attributed to Gole (Th. H. L. Scheurleer, *Pierre Gole, ébéniste de Louis XIV*, Dijon, 2005, pp. 138-141).

Dame Agatha Christie (1890-1976), whose mystery novels have been translated into more than 70 languages, acquired Greenway House, Devon in 1938. Although the exact provenance of this lot has not been traced, it is possible that it may have originally formed part of the collection of Dame Agatha's brother-in-law James Watts at Abney Hall, Cheshire until dispersed in 1958.







13
(a pair)

■ 13

A PAIR OF ENGLISH ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CHANDELIERS

BY CHARLES EDWARDS, LONDON

Each decorated with Greek key banding and with milk glass shades, fitted for electricity

37 in. (94 cm.) high; 28½ in. (72.5 cm.) diameter, approx. (2)

£7,000-10,000

$8,800-13,000
€8,300-12,000

■ 14

A SET OF LARGE ENGLISH ORMOLU THREE-LIGHT CANDELABRA

BY CHARLES EDWARDS, LONDON, IN THE MANER OF THOMAS MESSENGER

Each reeded stem surmounted by a campana-shaped urn and issuing three acanthus-clasped branches with glass storm shades, fitted for electricity

59 in. (150 cm.) high; 15 in. (38 cm.) wide (6)

£10,000-15,000

$13,000-19,000
€12,000-18,000



14 (a set of six)



15 (a set of six)

■ 15

A SET OF SIX LARGE ENGLISH ORMOLU THREE-LIGHT CANDELABRA

BY CHARLES EDWARDS, LONDON, IN THE MANNER OF THOMAS MESSENGER

on a modern stained oak pedestal, fitted for electricity
The candelabra: 59 in. (150 cm.) high; 15 in. (38 cm.) wide
The pedestals: 47¼ in. (120 cm.) high; 17 in. (43 cm.) square (6)

£15,000-25,000 $19,000-31,000
€18,000-29,000

■ 16

A SET OF FIVE LARGE ENGLISH ORMOLU THREE-LIGHT CANDELABRA

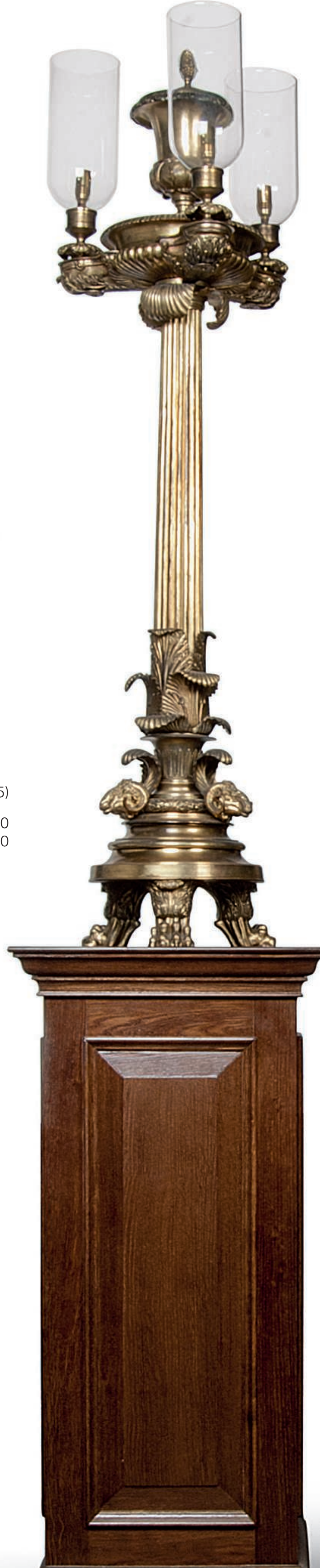
BY CHARLES EDWARDS, LONDON, IN THE MANNER OF THOMAS MESSENGER

on a modern stained oak pedestal, fitted for electricity
The candelabra: 59 in. (150 cm.) high; 15 in. (38 cm.) wide
The pedestals: 47¼ in. (120 cm.) high; 17 in. (43 cm.) square (5)

£12,000-18,000 $16,000-23,000
€15,000-21,000



16 (a set of five)







17

A PAIR OF ITALIAN ORMOLU-MOUNTED RED GRANITE TWIN-HANDLE VASES AND COVERS

Each with spirally fluted body and cover

29 in. (74 cm.) high; 20 in. (51 cm.) wide; 15 in. (38 cm.) deep (2)

£8,000-12,000

$11,000-15,000
€9,500-14,000



18

A PAIR OF ITALIAN GIALLO AND WHITE MARBLE PEDESTALS

Each inset with a relief-carved panel of foliage and urns

41 in. (104 cm.) high; 10 in. (27 cm.) wide; 11 in. (28 cm.) deep (2)

£1,500-2,500

$1,900-3,100
€1,800-2,900





19

A PAIR OF PATINATED-BRONZE AND GILT-METAL FIGURES OF ATLAS

One supporting a terrestrial globe, the other a celestial globe, each on a mahogany pedestal with Latin inscription
The figures: 52 in. (132 cm.) high; 93 in. (236 cm.) high, overall;
19¾ in. (50 cm.) square (2)

£30,000-50,000 $38,000-63,000
€36,000-59,000

A pair of figures of Atlas of the same design, but with slightly differing bases, sold at Christie's, New York, 24 September 1998, lot 70 ($95,000).


OCEANO DELL
INDIE



THE BESTEGUI GLOBES

■ 20

A PAIR OF MONUMENTAL TERRESTRIAL AND CELESTIAL GLOBES
FIRST HALF 20TH CENTURY, POSSIBLY INCORPORATING EARLIER GORES,
AFTER THE 17TH CENTURY ORIGINALS BY CORONELLI

Each globe 3½ ft. (106 cm.) diameter, on a walnut stand with giltwood and gilt-metal supports, the supports regilded
68.5 in. (174 cm.) high; 40 in. (102 cm.) diameter; 55 in. (140 cm.) wide, overall (2)

£60,000-100,000

$76,000-130,000
€71,000-120,000

PROVENANCE:
Count Charles de Beistegui, Château de Groussay, France; sold Sotheby's, Paris, 2-6 June 1999, lot 543 (FF2,616,000/£258,590).

LITERATURE:
P. Guth, 'Le Louis XIII', *Connaissance des Arts,* 19 May 1955, p. 37.

These spectacular globes belonged to the legendary *bon vivant* Charles de Beistegui (1895 - 1970) and were displayed in his 19th century château de Groussay, which he purchased in 1939. The heir to a Mexican silver fortune, Beistegui had a flair for the theatrical and, in collaboration with the Cuban-born architect Emilio Terry (1890-1969) and his assistant Michel de Bros, designed elaborately themed rooms and garden follies in grand neo-classical style.

Beistegui's château de Groussay, occupies an almost fabled place in the history of decor. He was admired by many, including Robert de Balkany, who shared Beistegui's all-consuming passion for collecting and creating grand settings.

Vicenzo Coronelli (1650-1718) was a Franciscan monk as well as a celebrated cartographer and globe maker. He set up a workshop for the production of globes in the convent of S. Maria Gloriosa dei Frari in Venice and began the production of printed globes in 1688. Two of his most important commissions were a pair of globes for Ranuccio II Farnese, Duke of Parma, and a pair of monumental globes over twelve feet in diameter for Louis XIV, known as the Marly globes. Coronelli founded the world's first geographical society the *Accademia Cosmografica degli Argonauti* and was awarded the official title Cosmographer of the Republic of Venice.



Lot 20 *in situ* in the Dutch Salon, Château de Groussay, 1955.
©Connaissance des Arts.


TORO
ORIONE







21

A PAIR OF LOUIS PHILIPPE ORMOLU SEVEN-LIGHT CANDELABRA

CIRCA 1840, LATER MOUNTED AS LAMPS

Each with six scrolled branches and a central branch with removable electrical fitting, on scrolled feet, stamped 'Be', with cream silk shade, fitted for electricity
32½ in. (82.5 cm.) high, excluding fitments (2)

£2,500-4,000 $3,200-5,000
€3,000-4,700



22

A LOUIS XVI ORMOLU AND EBONISED STRIKING MANTEL CLOCK

CRONIER, PARIS, LATE 18TH CENTURY

The case with a seated female figure, the white enamel dial signed 'Cronier / A Paris', the twin barrel movement with silk suspension and countwheel strike to bell
17½ in. (44.5 cm.) high; 13 in. (33 cm.) wide; 7½ in. (19 cm.) deep

£2,500-4,000 $3,200-5,000
€3,000-4,700

Probably Jean-Baptiste-Francois Cronier, *maître* 1781.



23

A PAIR OF FRENCH ORMOLU CHENETS

19TH CENTURY AND LATER

Each with ribbon-tied figural roundel on a swagged base, struck 'EG', 1341A, 177 and inscribed 'C' and '1284'
9½ in. (24 cm.) high; 11 in. (28 cm.) wide; 2¼ in. (5.5 cm.) deep (2)

£800-1,200 $1,100-1,500
€950-1,400

■ 24

A PAIR OF FRENCH ORMOLU, PATINATED-BRONZE AND WHITE MARBLE SEVEN-LIGHT CANDELABRA
SECOND HALF 19TH CENTURY, IN THE MANNER OF ETIENNE-MAURICE FALCONET, AFTER THE DESIGN BY GABRIEL DE SAINT-AUBIN

Each maiden supporting lily branches issuing flowerhead nozzles and drip-pans, above a fluted base with floral swags
34¼ in. (87 cm.) high (2)

£5,000-8,000 $6,300-10,000
€5,900-9,400

Etienne-Maurice Falconet (1716-1791), Director of the Sculpture studio at Sèvres, exhibited two pairs of plaster models of nymphs supporting candelabra at the Salon du Louvre in 1761, illustrated by Gabriel de Saint-Aubin in his copy of the exhibition catalogue (H.Ottomeyer, P.Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 254, fig. 4.7.1).

This model remained fashionable throughout the 19th century and both 18th and 19th century versions of these nymph-supported branch-candelabra can be found in great collections across the world, including the Royal Castle in Warsaw (*ibid.* p. 254, fig. 4.7.3).



■ 25

A DIRECTOIRE ORMOLU AND PATINATED BRONZE STRIKING MANTEL CLOCK
CHEFDRUE, PARIS, CIRCA 1790, AFTER A DESIGN BY FRANCOIS REMOND

Depicting 'L'Etude et la Philosophie', the dial signed 'Chefdrüe a Paria', the twin barrel movement with silk suspension and countwheel strike to bell
21½ in. (54.5 cm.) high; 27 in. (68.5 cm.) wide; 7½ in. (19 cm.) deep

£5,000-8,000 $6,300-10,000
€5,900-9,400

The design for this clock is inspired by a drawing executed *circa* 1785 and attributed to the celebrated *ciseleur-doreur* François Rémond, (H. Ottomeyer and P. Pröschel *et. al., Vergoldete Bronzen*, Munich, 1986, vol. I, p. 295, fig. 4.17.5.) The two seated figures derive from models of 'L'Etude' and 'La Philosophie' created for the Sèvres factory by Louis-Simon Boizot in 1780. The *marchand-mercier* Dominique Daguerre commissioned Rémond to design the clock to incorporate Boizot's figures (C. Baulez, 'La Pendule à la Geoffrin', *L'Estampille*, 4 (1989), pp. 39-41. In 1788 Daguerre supplied two clocks of this model to Louis XVI for the Château de St. Cloud (P. Verlet, *Les Bronzes Dorés Français du XVIIIème siècle*, Paris, 1987, p. 322, fig. 357).





■ 26

A PAIR OF CRIMSON BUTTONED SILK DAMASK EASY ARMCHAIRS

SUPPLIED BY FEDERICO FORQUET

36 in. (92 cm.) high; 37 in. (97 cm.) wide; 35½ in. (90 cm.) deep (2)

£2,500-4,000 $3,200-5,000
€3,000-4,700



■ 27

AN ORMOLU AND RED MARBLE CENTRE TABLE

31 in. (79 cm.) high; 33 in. (84 cm.) wide; 21¾ in. (55 cm.) deep

£3,000-5,000 $3,800-6,300
€3,600-5,900

■ 28

A CRIMSON SILK DAMASK SOFA

SUPPLIED BY FEDERICO FORQUET

35 in. (89 cm.) high; 98½ in. (250 cm.) wide;
41½ in. (105.5 cm.) deep

£2,000-3,000 $2,600-3,800
€2,400-3,500





29

AN ITALIAN GILTWOOD CENTRE TABLE

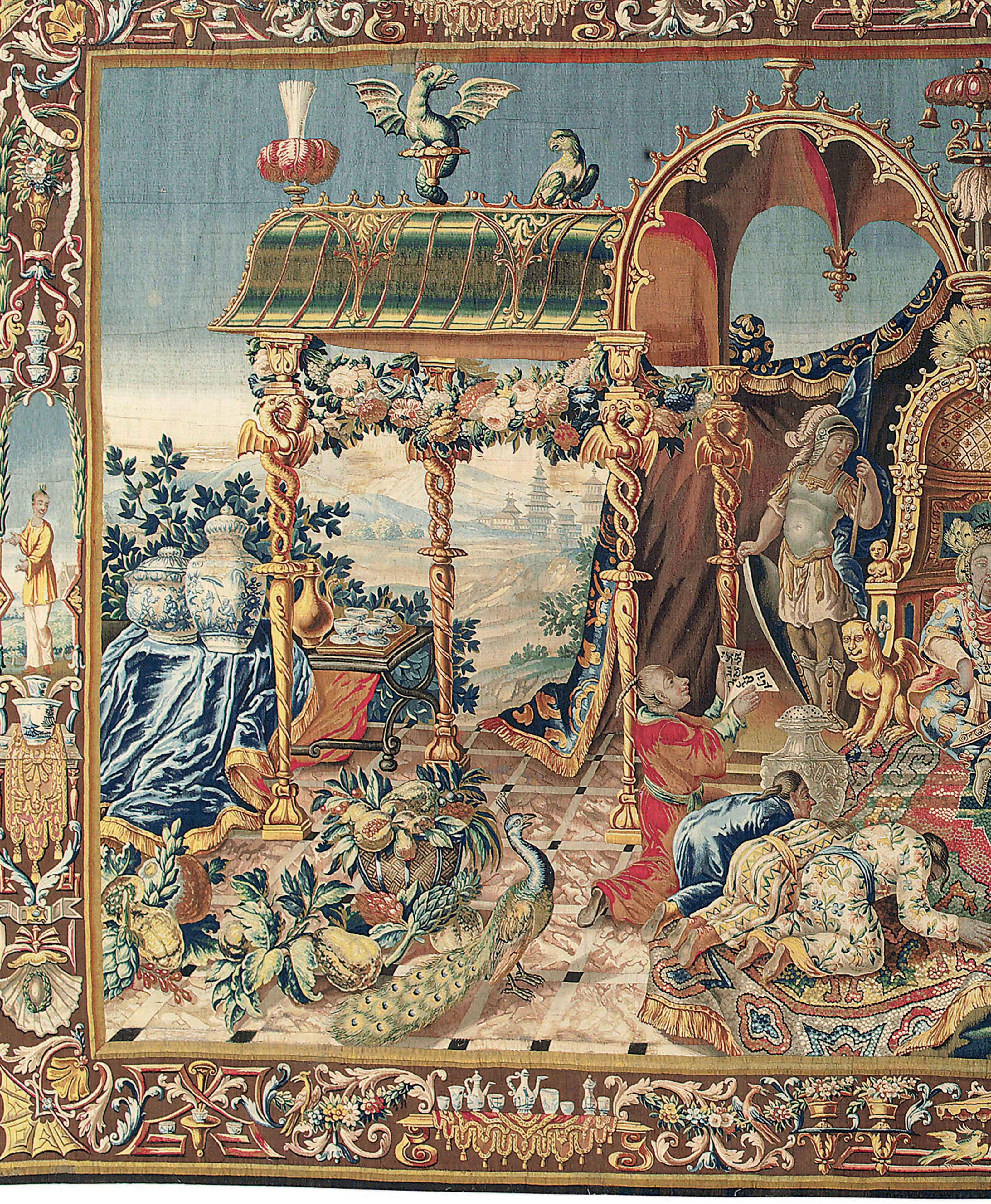
VENICE, SECOND HALF 19TH CENTURY

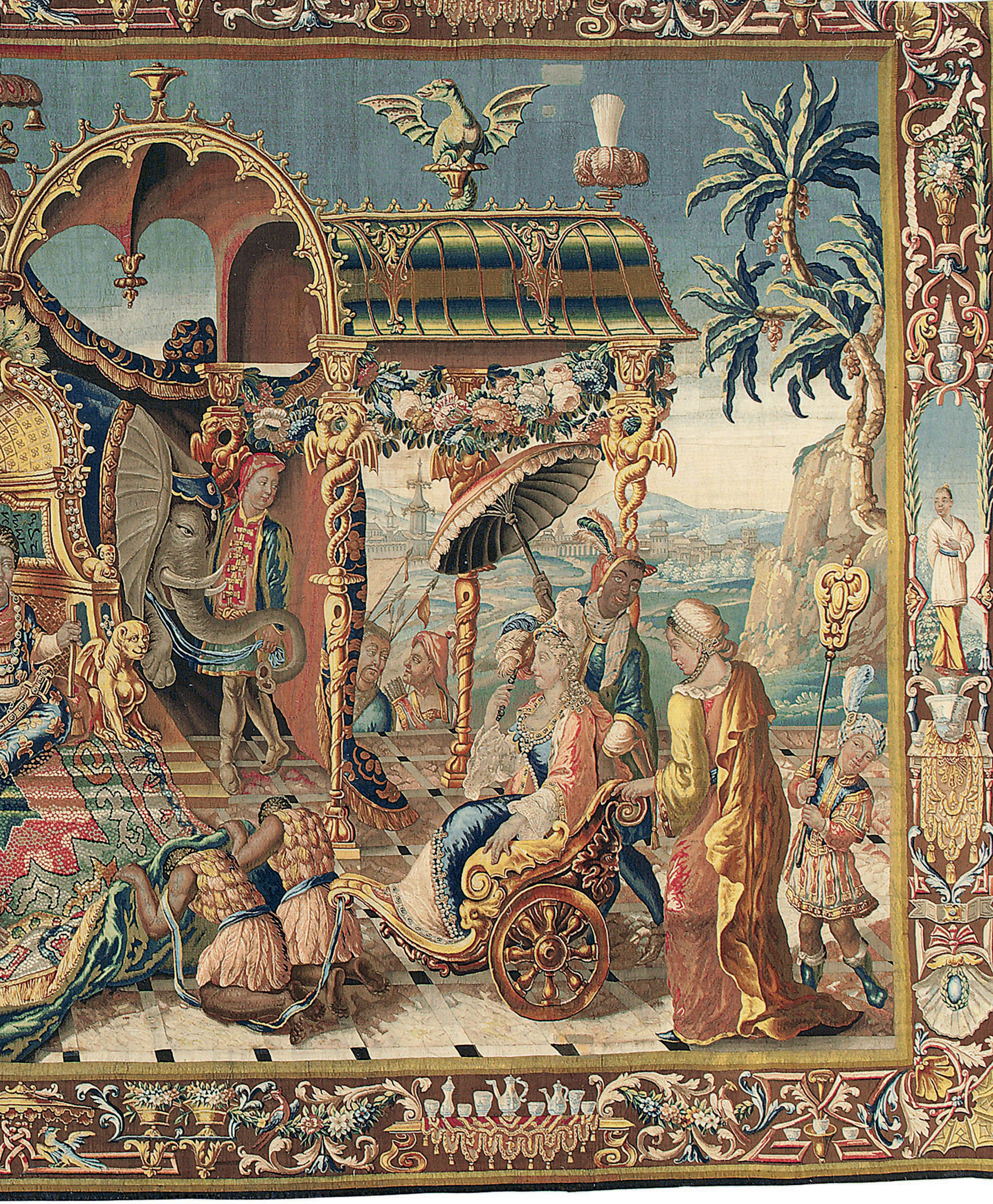
The later *bianco nero* marble top above a frieze carved with putti and maidens, on caryatid legs joined by a stretcher carved with dragons and centred by a putto, lion and attributes
35¼ in. (89.5 cm.) high; 61¾ in. (157 cm.) wide; 41¾ in. (106 cm.) deep

£10,000-15,000

$13,000-19,000
€12,000-18,000

The Latin inscriptions to each side relate to the winged Lion of Venice in the Piazza San Marco.





■ 30

A BERLIN CHINOISERIE TAPESTRY DEPICTING 'THE AUDIENCE OF THE PRINCE'

BY JEAN BARRABAND OR JEAN II BARRABAND, EARLY 18TH CENTURY, AFTER DESIGNS BY GUY-LOUIS VERNANSAL, JEAN-BAPTISTE BELIN DE FONTENAY AND JEAN-BAPTISTE MONNOYER

Woven in silks and wools, from the *Grossmogulenfolge*, depicting the 'Grossmogul' seated to the centre on a throne flanked by an elephant and courtiers below a baldacchin, the Empress on a chariot to the right and a draped table with blue and white porcelain to the left, the border woven with shells, figures and tables covered with blue and white teaware, the upper bolder partially folded and sewn under
10 ft. 2½ in. x 17 ft. 7 in. (311 x 536 cm.)

£80,000-120,000 $110,000-150,000
€95,000-140,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 3 October 2006, lot 41 ($296,000).

RELATED LITERATURE:

R.-A. Weingert, *French Tapestry*, London, 1962, pp.151-2.
P. Bertrand and D. & P. Chevalier, '*Eighteenth Century German Chinoiserie Tapestries*', Apollo, October 1986, pp. 310-14.
C. Bremer-David, *French Tapestries and Textiles in the J. Paul Getty Museum*, Los Angeles, 1997, p. 80.

THE ORIGIN OF THE EMPEROR OF CHINA SERIES

This series, originally designed by Guy-Louis Vernansal (d. 1729), Jean-Baptiste Belin de Fontenay (d. 1715) and Jean-Baptiste Monnoyer (d. 1699) for the Royal Beauvais Tapestry Manufactory between 1685 and 1690 was known as *L'Histoire du Roi de Chine*. It was designed to illustrate scenes from everyday life of a Chinese Emperor, probably meant to represent KangXi, who reigned from 1661 to 1721, and his Empress. It was first woven under the directorship of Philippe Behagle (d. 1705), who in a memorandum indicates that the first set, woven with gold-thread, was *vendu de M. d'Isrode à Monseigneur le duc de Maine.* The set's success was undoubtedly due to the increased interest in China at the end of the 17th century. This enthusiasm probably rose out of Louis XIV's glamorous reception for the ambassadors of Siam in 1664 and the publication in the same year in the *Mercure Galant* of a long description of the travels of Father Couplet to China. The series was finally abandoned at Beauvais in 1732, when the cartoons were so worn that they could no longer serve their purpose.

THE ORIGIN OF THE BERLIN SERIES

The already strong interest in the Orient at the court in Berlin was further driven by Gottfried Wilhelm Leibniz (1646 - 1716), who promoted the contact and the exchange of ideas with China. He was in correspondence with Simon de La Loubère, who was sent to Siam as Ambassador by Louis XIV in 1687. It was particularly Queen Sophie Charlotte (d. 1705) who showed keen interest in Leibniz's studies and decorated her 'Lustschloss' in Charlottenburg with Chinese works of art and it is certainly possible that it was she who provided the impetus for the first weaving of this series in Berlin. Only the main panel 'The Audience' is based on the Beauvais series, while the other panels are conceived after local designs. The reason for these changes is not clear, but it appears that these scenes are in part based on Peter Schenk's publication of prints in his *Picturae sinicae ac surattenae, vasis tabelisque exhibitae, admiranda colligente Petro Schenkio*, Amsterdam, 1702. Some of these illustrations were in turn founded on the works of other authors such as Simon de Vries and Jan Nieuhof and were widely used as basis for lacquer, porcelain and cabinet-work produced in Berlin in the early 18th century.

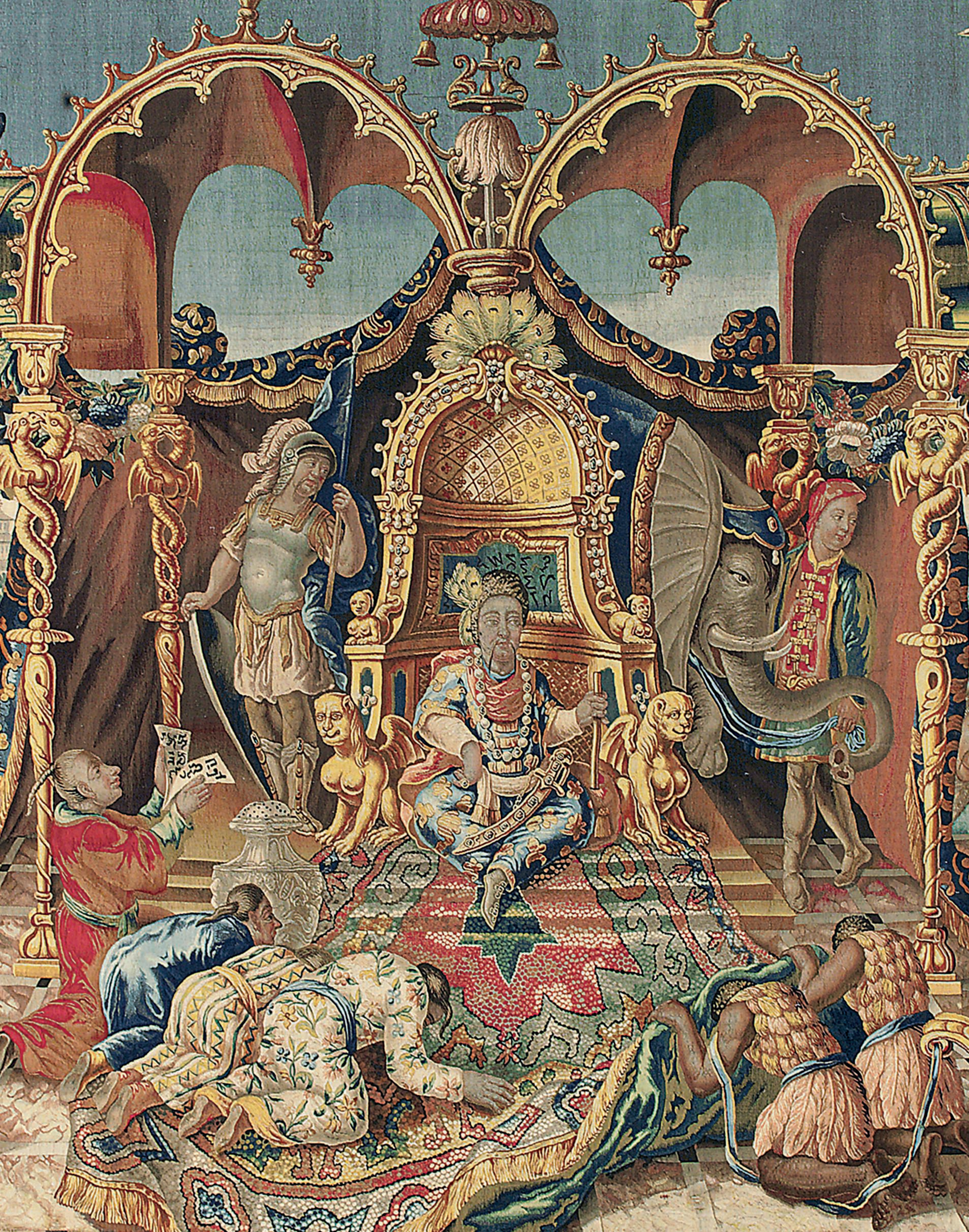
WEAVER

Jean I Barraband, from Aubusson, arrived in Berlin in 1685 and established his own workshop, which he ran right next to Charlottenburg until his death in 1709 when his son, Jean II Barraband (d. 1725), succeeded him. The Barraband *atelier*, although it occasionally received commissions or grants from the Elector, primarily relied on private clients. The workshop thus had to be innovative to ensure that the production of tapestries waseconomically viable, so they frequently took direct inspiration from successful designs of the Royal Beauvais Tapestry Manufactory. The first recorded delivery of the *Grossmogulenfolge* by Jean II Barraband was in 1713. Because of the lack of documentation it is not entirely clear if the Barraband atelier had not woven the theme even earlier possibly for Queen Sophie Charlotte.

RELATED TAPESTRIES

A complete set of seven tapestries of the Berlin *Grossmogulenfolge*, which had been commissioned by Prince Alexander von Dohna and supplied in 1713, was at Schloss Schlobitten in East Prussia before 1945. It had been purchased from Jean II Barraband for 6,332 Fr. through the bankers Sarry & Kessler. The von Dohna set of tapestries has differing borders from the offered set by having grotesque masks to the top and bottom.

Five tapestries, owned by the Prince of Liechtenstein were at Schloss Valtice, Feldsberg, Moravia, in 1935. The Liechtenstein tapestries have identical borders to the present tapestry, but appear to have been cut and re-attached to make larger panels.



■ 31

A LARGE VENETIAN GLASS FIFTY-SIX-LIGHT CHANDELIER

Fitted for electricity, minor losses and replacements

75 in. (190 cm.) high, approx.

£12,000-18,000

$16,000-23,000

€15,000-21,000







■ 32

A PAIR OF FRENCH GILT AND PATINATED-BRONZE BUSTS OF LOUIS II DE BOURBON, PRINCE DE CONDE (1621-1685) AND HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE (1611-1675)

FIRST HALF 19TH CENTURY, AFTER THE MODELS BY JEROME DERBAIS (1645-1712)

Each depicted in Roman armour
33 in. (84 cm.) high (2)

£60,000-100,000 $76,000-130,000
€71,000-120,000

PROVENANCE:
The Alberto Bruni Tedeschi Collection; sold Sotheby's, London, 21 March 2007, lot 65 (£115,000).

COMPARATIVE LITERATURE:
S. Hoog, *Musée National du Château de Versailles: Les Sculptures*, Paris, 1993, pp. 106, 356, nos. 398, 1666.
J.G. Mann, *Wallace Collection Catalogues. Sculpture*, London, The Wallace Collection, 1931, S163 & S164, p. 61-62.

These two bronze busts of the Prince de Condé and the Vicomte de Turenne are after the marbles by Jérôme Derbais dating to *circa* 1695. Louis II de Bourbon, Prince of Condé (1621–1686) was a French general and the most famous representative of the Condé branch of the House of Bourbon and renowned as Le Grand Condé for his military prowess. His great military rival at the court of Louis XIV was Henri de la Tour d'Auvergne, Vicomte de Turenne (1611–1675), the most illustrious member of the La Tour d'Auvergne family, who also achieved great military fame and became Marshal General of France in 1660.

The reputation of Le Grand Condé was such that upon his death Louis XIV pronounced that he had lost 'the greatest man in my kingdom'; and the military strategy of Turenne was so admired that he was respected even by the revolutionaries with Napoleon recommending that all soldiers 'read and re-read' the campaigns of Turenne. Their poignancy as final representations of the feudal spirit of the *Ancien Régime* was especially celebrated by the aristocracy of France's neighbours who had looked aghast at the revolution. Notably the Prince Regent bought a bronze version of Derbais' *Le Grand Condé* in 1811 – no doubt admiring his independence of mind



and aggressive Protestantism. Their legacy was further ennobled by the Bourbon Restoration when Louis XVIII commissioned bronze *fondeurs* such as Charles Crozatier to bolster Bourbon iconography by replicating statuary destroyed during the revolution. The casting technique indicates a dating for the present pair of busts to the Restauration period, placing them among a small number of other examples in bronze:

- Another pair, sold 'From the Collection of Prince and Princess Henry De la Tour d'Auvergne Lauraguais', Sotheby's, London 3 May 2012, lot 31 (£241,500 with premium).
- Another pair, in the Wallace Collection, London, probably from William Beckford; Beckford sale, 1823, no. 1551 & 1553, bought by Delahurst. First recorded at Hertford House in 1870.
- Another pair, in the Royal Collection and displayed in the Grand Reception Room at Windsor Castle. Probably made in the early nineteenth century when it was purchased for the Prince Regent in 1811.
- Another pair, in the collection of the Dukes of Wellington at Stratfield Saye, (illustrated in J. Bourne, 'Many questions, some answers French furniture in British collections', *Country Life*, 24 October 1985, p. 1262, fig. 5).
- A single (*Le Grand Condé*) in the Walters Art Museum, Baltimore, Maryland, bought from Arnold Seligmann, Rey and Co. in 1913. Speculated to be a bronze version made by Jerome Derbais commissioned as a gift for the family's allies, but more probably also a nineteenth century cast.
- A single (*Vicomte de Turenne*) in the Frick Collection, New York, misattributed to Antoine Coysevox.

Derbais was inspired by Antoine Coysevox's earlier bust which also shows the Grand Condé wearing heroic Roman armour and looking across his shoulder with authority. The original marble busts were bought by Henri-Jules de Bourbon, son of Le Grand Condé, and are now in the Musée de Condé, Chantilly. Their plasters are at Versailles. Jérôme Derbais frequently appears in the royal accounts from 1668 to 1715 and was employed as a sculptor and stonemason on work for the châteaux of Versailles, Trianon, Marly, Saint-German-en-Laye, Fontainebleau and elsewhere. He was the son-in-law of the sculptor Gilles Guerin. An entry in the register of accounts at Chantilly records they were billed together with a pair of busts of Moors: *'29 aout 1707, à Derbais, marbrier, la somme de 2400 livres pour quatre bustes de marbre qu'il a vendus à Monseigneur le Prince, savoir un buste représentant feu M. de Turenne, sans escabellons, et deux autres bustes représentant deux Maures, avec leurs escabellons'* (*op. cit.* Mann, p. 62).

■ 33

A FRENCH ORMOLU-MOUNTED MAHOGANY FAUTEUIL DE BUREAU

LATE 19TH CENTURY, AFTER THE MODEL BY JACOB-DESMALTER

The circular revolving seat mounted with a central medallion of a youth supporting a beehive
31.5 in. (80 cm.) high; 21 in. (53.5 cm.) wide; 23½ in. (60 cm.) deep

£10,000-15,000 $13,000-19,000
€12,000-18,000

This *fauteuil de bureau* is based on the famous example executed by Jacob-Desmalter et Cie, *circa* 1805; the mounts by Pierre-Philippe Thomire, and supplied to Jerôme Bonaparte, King of Westphalia, and brother of Napoleon. This chair passed into the collection of Princess Mathilde Bonaparte until sold from the collection of the Comte Philippe de La Rochefoucauld, Parke-Bernet Galleries, New York, 19 May 1951, lot 160.





■ 34

AN EMPIRE ORMOLU AND TOLE PEINTE-MOUNTED MAHOGANY BEDSIDE TABLE ('SOMNO')

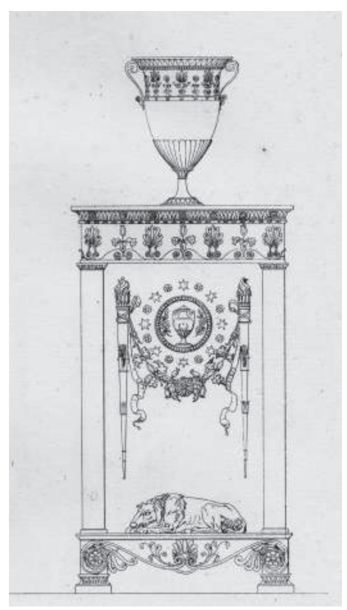
ATTRIBUTED TO JACOB FRERES, EARLY 19TH CENTURY

The cupboard door and sides centred by blue-painted medallions with classical urns, flanked by torches linked by foliate swags, on square bracket feet
33½ in. (85 cm.) high; 20¼ in. (51.5 cm.) square

£8,000-12,000 $11,000-15,000
€9,500-14,000

This 'Somno', richly mounted with finely chased ormolu mounts and blued *tôle* medallions, is after a design by the celebrated architects and *ornemanistes* Charles Percier and Pierre-François Léonard Fontaine. This design was first illustrated in their *Recueil de Décorations Intérieures*, Paris, 1801-1812, pl. XXIII, with the caption: *'Table de nuit exécutée à Paris pour Me. M. par les frères Jacob.'*

An almost identical 'Somno' was delivered by Jacob-Desmalter and Cie for the Palais de Fontainebleau the 14th of November 1804. This piece was inventoried in 1804 in the Emperor's bedroom, in 1807 in the boudoir turc, in 1810 in the bedroom of the Impératrice, and is still part of the Fontainebleau collection (inv. Num. GME 6879).



A design by Percier and Fontaine illustrated in their *Recueil de Décorations Intérieures*, 1801-1812





35

AN ITALIAN PATINATED-BRONZE FIGURE OF THE SLEEPING ARIADNE
19TH CENTURY, AFTER THE ANTIQUE

On a later white marble plinth by A. CODOGNATO
11¼ in. (28.5 cm.) high; 15½ in. (39.5 cm.) wide;
6¼ in. (16 cm.) deep

£1,000-1,500 $1,300-1,900
€1,200-1,800

36

A FRENCH ORMOLU AND WHITE MARBLE STRIKING MANTEL CLOCK
LATE 19TH CENTURY



The case surmounted by two doves, the white enamel dial signed 'Lechopié / A PARIS', the twin barrel movement with silk suspension and countwheel strike to bell
15¾ in. (40 cm.) high; 8¾ in. (22.2 cm.) wide; 6 in. (15 cm.) deep

£2,000-3,000 $2,600-3,800
€2,400-3,500

■ 37

AN ITALIAN GILT-BRONZE EQUESTRIAN GROUP OF NAPOLEON ASTRIDE 'MARENGO'
EARLY 20TH CENTURY, CAST FROM THE MODEL BY A. VILEN

The rounded rectangular plinth inscribed *'A Vilen'*, on a *verde antico* marble plinth
18 in. (45.5 cm.) high; 15 in. (38 cm.) wide; 5½ in. (14 cm.) deep

£1,000-1,500 $1,300-1,900
€1,200-1,800



■ 38

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY BUREAU A GRADIN
ATTRIBUTED TO DAVID ROENTGEN, CIRCA 1785, PARTIALLY LATER MOUNTED

Mounted overall with *mille raie* panels, the superstructure fitted side compartments with conceded graduated spring-loaded hidden mahogany-lined drawers, above three drawers, the leather-lined writing surface above a frieze drawer flanked by a pair of cupboard doors, each enclosing a compartment with drawers and concealing a hinged rear compartment comprising three drawers and three sham drawers, the reverse finished, spuriously stamped three times 'J. H. RIESENER' and once 'JME', with partial ink label inscribed '*Seligmann*', with a further label inscribed *'...de M. Seligmann/19 Oct. 1934'*, some alterations to central locking mechanism
47½ in. (120.5 cm.) high, 62¼ in. (158 cm.) wide;
36 in. (91.25 cm.) deep

£40,000-60,000 $51,000-75,000
€48,000-71,000



PROVENANCE:

By repute Duc d'Avray, Château de Mareil Le Guyon.
The Seligmann Collection; sold Sotheby's, Monaco, 14-15 June 1981, lot 76.
Anonymous sale; Sotheby's, New York, 4 May 1985, lot 283.
The Barbara Piasecka Johnson Collection; sold Christie's, New York, 20 October 1993, lot 373.
Galerie Segoura, Paris.
Anonymous sale; Christie's, New York, 20 April 2007, lot 137 ($144,000).

EXHIBITED:

Musée des Arts Décoratifs, Paris, *Grands Ebénistes et Menuisiers Parisiens du XVIIIe Siècle*, December 1955- February 1956, No. 261.

LITERATURE:

Musée des Arts Décoratifs, *Grands Ebénistes et Menuisiers Parisiens du XVIIIe Siècle 1740-1790*, ex. cat., Paris, 1955, pl. 44, cat. 261.
N. Reynies, *Le Mobilier domestique*, Vol. 1, 3rd edition, Paris, 2003, p. 383, ill. 1370.

With its unusual architectural form and fine mechanical construction, this spectacular desk was without doubt executed by the most sophisticated German cabinetmaker David Roentgen (1743-1807).

Comparison of this *bureau à gradin* with the lower section of documented cylinder desks made by Roentgen, such as the one in Versailles (probably purchased by Louis XVI in 1781) or that acquired by George IV and now at Buckingham Palace, would allow a dating of this desk to *circa* 1785-86. The elaborate concealed and hinged drawer structure is also a characteristic found on a number of Roentgen pieces (J.M. Greber, *Abraham und David Roentgen, Möbel für Europa*, vol. II, 1980, figs. 374, 400, 434, 538, 544, 665). A cylinder bureau with the same distinctive base was sold anonymously at Parke-Bernet Galleries, New York, 7 January 1955, lot 318 and related stepped spring-loaded drawers are seen on the superstructure of a cylinder bureau by Roentgen illustrated in J.M Greber, *op. cit,* pls. 683-84.



Lot 38 in the 1955-56 *Musée des Arts Décoratifs* exhibition catalogue.

■ 39

A GERMAN ORMOLU-MOUNTED MAHOGANY STRIKING CABINET CLOCK

LATE 18TH CENTURY, CIRCLE OF DAVID ROENTGEN, POSSIBLY BY JOHANNES KROLL, MAINZ

With white enamel dial, later 19th century twin barrel movement with pinwheel escapement, rack strike on bell, formerly with musical movement
83 in. (210.5 cm.) high; 48 in. (122 cm.) wide; 19½ in. (49.5 cm.) deep

£5,000-8,000 $6,300-10,000
€5,900-9,400



While closely related in design and proportion to a musical clock at schloss Neuwied, dated *circa* 1785, its case attributed to David Roentgen and its complex musical movement signed by Kinzing (see D. Fabian, *Kinzing und Roentgen: Uhren aus Neuwied*, Bad Neustadt, 1984, pp. 208-209, ills. 83-86), it is possible that this clock was made by Roentgen's contemporary Johannes Kroll (d. 1795). Kroll, who originated from Riga, worked in Roentgen's Neuwied workshop in 1779, but by 1781 had already worked on a commission for the elector of Mainz, for whom he supplied a 'Treasure of mahogany with Neuwied musical clock and richly decorated with gilt-bronze'.

■ **40**

AN EMPIRE ORMOLU-MOUNTED MAHOGANY MONTH-GOING STRIKING LONGCASE REGULATOR WITH EQUATION OF TIME AND REVOLUTIONARY AND GREGORIAN CALENDARS

THE MOVEMENT BY PIERRE-BASIL LEPAUTE, THE DIAL BY ETIENNE GOBIN, KNOWN AS DUBUISSON, CIRCA 1800, THE CASE ADAPTED, THE MOUNTS LATER

The tapering case with enamel dial signed 'Lepaute A Paris' and 'Dubuisson', annular enamel calendar ring signed 'Dubuisson', calibrated for regular months together with corresponding Revolutionary calendar, the substantial movement with four pillars, signed to the frontplate 'LEPAUTE HORLOGER DE L'EMPEREUR. A. PARIS', and also to the backplate 'Le Paute à Paris. 8. + 1'
76 in. (193 cm.) high; 22¾ in. (58 cm.) wide; 11¾ in. (30 cm.) deep

£8,000-12,000 $11,000-15,000
€9,500-14,000

Pierre-Basil Lepaute (1750-1843). The Lepaute business received the title of *'Horloger de L'Empereur'* under the Empire.

Etienne Gobin, known as Dubuisson (d. 1822).

THE GREGORIAN AND REVOLUTIONARY CALENDARS

Decimal or Revolutionary time was adopted by decree of the National Convention on November 24, 1793. It stipulated that the Gregorian calendar should be abandoned and replaced by the Republican calendar which divided the day into ten hours each with one hundred minutes and then further subdivided into one hundred seconds. Although perhaps a logical 'simplification' of timekeeping the habits of the populous were difficult to change. The new system meant having to design a new dial and to this end a competition was organised to invent one that was clear and easy to read.

Despite the efforts of some of the great horological minds the system was never really adopted and clockmakers had no real reason to fully support it because their Revolutionary clocks were useless outside France which ruined their export trade. By 1795 it was no longer compulsory to use Decimal time and even before then clocks and watches were being made with both the 'old' and 'new' systems as on the present example. Finally it was decreed that the Decimal system had proved impossible to implement properly and from January 1, 1805 French timekeeping reverted back to the old system. It was used again briefly under the Paris Commune in 1871. The numbering to the rear of the movement '8 - 1' would indicate that it was made in the Revolutionary year which started in September 1799.

This tapering style of regulator case was popularised by Nicolas Petit (1732-91), *maître* 1761.





■ 41

A LATE LOUIS XV ORMOLU-MOUNTED CHINESE BLUE PORCELAIN VASE

THE MOUNTS CIRCA 1770, THE PORCELAIN QIANLONG PERIOD (1736-1795)

The cover with pinecone finial, the fluted neck with twin channelled handles flanking lion's masks and hung with berried foliate swags above a base with foliate clasps to the angles ,the porcelain apparently original but possibly replaced by E.M. Hodgkins in the late 19th Century
21½ in. (55 cm.) high; 14¼ in. (36 cm.) diameter

£40,000-60,000

$51,000-75,000
€48,000-71,000

PROVENANCE:
Almost certainly with E.M. Hodgkins (active 1887-1924).

LITERATURE:
S. de Ricci, *Catalogue of a Collection of Mounted Porcelain belonging to E.M. Hodgkins,* Paris, 1911, p. 45.

E.M. HODGKINS

This impressive vase was almost certainly in the collection of Edwin Marriott Hodgkins, illustrated as the centrepiece of a garniture in S. de Ricci, *Catalogue of a Collection of Mounted Porcelain belonging to E.M. Hodgkins*, Paris, 1911, p. 45. Although the vase was then described as part of a garniture, with a pair of ewers, there are notable differences to the mounts. De Ricci states that 'The original centrepiece being broken in several places, the mounts have been reset on another example of the very same vase which the owner [Hodgkins] had the good fortune to purchase in London.'

Hodgkins was a prolific London 'dealer in old china, antique furniture and works of art', trading at 110 Wardour Street, 5 King Street, 2 Pall Mall, Old Bond Street, and later 158b New Bond Street (M. Westgarth, 'A Biographical Dictionary of Nineteenth Century Antique and Curiosity Dealers', *The Regional Furniture Society,* 2009, p. 117). He had premises in Paris, and was known to buy at Parisian auctions from where he possibly acquired the present vase; in 1910 he purchased some of the *boiserie* from the Hôtel de Cabris, Grasse, from the descendants of Jean-Paul and Nicolas Bruery, who had acquired the chateau from the de Cabris family. This is now in the Wrightsman Galleries, New York. Hodgkins had a prestigious list of British aristocratic clients including Lords Brougham, Clifden and Countess Spencer. He also traded with many of the most well-known dealers of the late 19th century, including Henry Duveen, Messrs. Durlacher Bros. and Jacques Seligmann. From Hodgkins' account books at the Westminister City Archive it is evident that the dealers often bartered goods as part payment. Hodgkins' magnificent collection of Sèvres porcelain was acquired by the great American collector Henry Walters (d. 1931), and remains at the Walters Art Museum in Baltimore.

DESIGN

Designed in the late Louis XV *goût grecque* style, these vases reflect the influence of the *ornameniste,* Jean-Charles Delafosse. Although the *bronzier* remains anonymous, the present vase in turn relates to Prince Auguste d'Arenberg's (1753-1833) garniture sold from the collection formed by Monsieur and Madame Riahi, Christie's New York, 2 November 2000, lot 25. This latter garniture, together with another in the Frick, has been associated by T. Dell, *Furniture in the Frick Collection*, Princeton, 1992, pp.315-320 with the Godilles, a celebrated family of Parisian *fondeurs*. Five members of this dynasty were *fondeurs* in the 18th Century: Jean, his two sons Gabriel and André and his grandsons Louis-Gabriel and Jean-Nicolas. Related ornament can also be seen on clockcases executed by the *bronzier* Robert Osmond, as well as in the *oeuvre* of Jean-Louis Prieur.

A pair of related ormolu mounted Sèvres dark blue ground porcelain candelabra vases, dated *circa* 1765-70, is in the Royal Collection. This set was purchased by George IV, and recorded in 1826 at Carlton House in the Small Store Room under the Clock: 'A pair of Blue Seve [sic] Porcelain Jars and Covers mounted in Ormolu, scroll Branches for two lights, festooned, Octagonal Bases. 12 ½ Inches high'.







■ 42

A PAIR OF LARGE RUSSIAN ORMOLU-MOUNTED MALACHITE VASES

SECOND QUARTER 19TH CENTURY

Each with twin dragon handles flanking a mask and hung with a swag, terminating in claw feet, minor loses to the malachite
20 in. (51 cm.) high (2)

£15,000-25,000 $19,000-31,000
€18,000-29,000

This impressive pair of vases epitomises the Russian predilection for precious hardstones with finely-chased ormolu mounts. From the mid-18th century, French furniture and objects arrived in St. Petersburg to furnish the newly built palaces of the Empress and her Imperial court. However, a trade embargo enacted by Russia in 1793 prohibited the import of French goods led to the development of workshops in St. Petersburg capable of producing distinctive, highly sophisticated objects that compared and at times surpassed their French counterparts. Decorative bronzes were supplied by the Imperial bronze factory and were supported by the lapidary workshops which had been in existence since 1721 when the first Imperial workshop was established at Peterhof. In the late 18th and 19th centuries, the finest malachite came from mines in the Ural Mountains owned by the Demidoff family. The celebrated 1880 sale catalogue of the contents of the Florentine villa of Prince Demidoff (1812-1870), the Palais de San Donato, illustrates a collection replete with malachite works of art.


DE SAINT JEAN

■ 43

A LOUIS XV ORMOLU-MOUNTED GREEN-STAINED HORN STRIKING BRACKET CLOCK

JEAN-BAPTISTE DE SAINT JEAN, PARIS, CIRCA 1745-49

The horn veneered case decorated overall with scrolling foliage and surmounted by pierced rockwork with flowerheads, the enamel dial signed '*de Saint Jean a Paris*', with 'C' *couronné poinçon,* stamped '*JME*', the twin barrel movement with square plates and countwheel strike to bell, the backplate signed '*de Saint Jean a Paris'*, with paper label to rear door 'A LA PENDULE ROYALE / DE SAINT JEAN, Horloger. / Place aux Veaux, proche la rue / Geoffroy-Lanier, au deuxieme / Etage. 28 Aout 1771 / A PARIS'

62 in. (158 cm.) high overall; the clock 40 in. (101.5 cm.) high; 21 in. (53.3 cm.) wide; 9 in. (22.9 cm.) deep (2)

£40,000-60,000

$51,000-75,000
€48,000-71,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 November 2014, lot 173 (£128,000).

Jean-Baptiste de Saint Jean, apprenticed 1745, *chef d'oeuvre* 1760.

The hands on this clock are unusual and had previously been thought to have emanated from the Tula factory in Russia, although they are more likely to have been made in the Paris Palais Royal.







44

A PAIR OF CRIMSON BUTTONED SILK DAMASK EASY ARMCHAIRS

SUPPLIED BY FEDERICO FORQUET

36 in. (92 cm.) high; 34 in. (86.5 cm.) wide; 35 in. (89 cm.) deep (2)

£2,500-4,000 $3,200-5,000
€3,000-4,700

45

AN ITALIAN PIETRA DURA, ORMOLU AND POLISHED-STEEL LOW TABLE

The top inlaid with various marbles and hardstones in a scrolling foliate arrangement

18¾ in. (47.5 cm.) high; 68 in. (172.5 cm.) wide; 28½ in. (72.5 cm.) deep

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983), and by descent.







46

FOLLOWER OF ADRIAEN ISENBRANDT

The Virgin and Child

oil on panel
39 x 27¾ in. (99 x 70.5 cm.)
inscribed 'SVMMI VIRGO PARENS INVIOLATA DEİ' (lower centre)

£8,000-12,000

$11,000-15,000
€9,500-14,000

PROVENANCE:
with Cesare Lampronti, Rome, 2008.



47

FOLLOWER OF JOOS VAN CLEVE

The Holy Family

oil on panel
24 x 20⅝ in. (60.8 x 52.4 cm.)

£15,000-25,000

$19,000-31,000
€18,000-29,000

PROVENANCE:

The Alberto Bruni Tedeschi Collection; Sotheby's, London, 21 March 2007, lot 2 (£38,400).
(Probably) Navas Collection, Madrid.

LITERATURE:

(Probably) M.J. Friedländer, *Early Netherlandish Painting*, Leiden and Brussels, 1972, IX, Part I, p. 64, no. 64e, pl. 81.
(Probably) J.O. Hand, *Joos van Cleve: The Complete Paintings*, New Haven and London, 2004, p. 153, no. 63.7, as 'Copy of Joos'.



48

FRANCESCO CURRADI (FLORENCE 1570-1661)

Saint John the Evangelist

oil on canvas
25⅝ x 19¾ in. (65.1 x 50.3 cm.)

£6,000-8,000

$7,600-10,000
€7,100-9,400

PROVENANCE:

Anonymous sale; Hampel, Munich, 25 March 2015, lot 518 (€15,000) as 'Attributed to Matteo Rosselli'.

We are grateful to Francesca Baldassari for proposing the attribution on the basis of a photograph.



49

FOLLOWER OF MICHELANGELO MERISI DA CARAVAGGIO

Martha and Mary Magdalene

oil on canvas
44¾ x 57½ in. (113.4 x 146 cm.)

£10,000-15,000

$13,000-19,000
€12,000-18,000

This picture relates closely to that in the Indiana University Art Museum, attributed to Pietro Paolini. The composition derives, with some variations, from the picture of Mary and Martha given to Caravaggio in the Detroit Institute of Arts.





50

ATTRIBUTED TO ANTONIO ZANCHI (ESTE 1631-1722 VENICE)

The head of Cyrus brought before Queen Tomyris; and The Death of Cleopatra

oil on canvas
63⅞ x 42¾ in. (162.1 x 108.7 cm.)
each in a Bolognese 17th Century style carved and gilded frame a pair (2)

£30,000-50,000

$38,000-63,000
€36,000-59,000



■ 51

A LOUIS XVI ORMOLU STRIKING MANTEL CLOCK

JULIEN LEROY, PARIS, LATE 18TH CENTURY,
THE CASE ATTRIBUTED TO ROBERT OSMOND

The vase-shaped case in the *goût Grec* manner on a later white marble base, the enamel dial signed 'JULIEN LEROY / A PARIS', the twin barrel movement with silk suspension and countwheel strike to bell, the backplate numbered '306', later marble base
22 in. (55.9 cm.) high; 11 in. (28 cm.) wide; 7¾ in. (19.7 cm.) deep

£8,000-12,000

$11,000-15,000
€9,500-14,000

This clock design is attributed to Robert Osmond. A similar clock is illustrated in H. Ottomeyer/P. Pröschel, *Vergoldete Bronzen Die Bronzearbeiten des Spätbarock und Klassizismus*, Klinkhardt & Biermann, Munich, 1986, p.196, fig.3.13.2.



■ 52

AN ITALIAN PATINATED-BRONZE GROUP OF THE FARNESE BULL

SECOND HALF 19TH CENTURY, AFTER THE ANTIQUE

On a later porphyry and Siena marble base
24 in. (61 cm.) high; 14¼ in. (36 cm.) square, overall

£5,000-8,000

$6,300-10,000
€5,900-9,400

This bronze group is a reduction of the colossal *Farnese Bull*, today in the Museo Nazionale, Naples. Also known as the *Fable of Dirce*, the group was excavated in the Baths of Caracalla in 1545 and was moved to the Palazzo Farnese immediately there after. In the 1550s, the group was restored at the suggestion of Michelangelo and placed in the palace courtyard to serve as a fountain. In the 16th and 17th centuries, the group was praised enthusiastically by the most sophisticated connoisseurs, including Louis XIV who tried unsuccessfully to purchase it in 1662. Of continued popularity, bronze reductions of such model were produced through to the 19th century.





■ 53

A PAIR OF LOUIS PHILIPPE ORMOLU AND PATINATED-BRONZE EIGHT-LIGHT CANDELABRA

CIRCA 1840

Each of athenienne form supporting two tiers of branches and a central upright candle branch, each with painted and stamped inventory marks to the underside, 'P.P.R 269' and 'P.P.R. 270', and a *Castello Reale di Racconigi* inventory label dated 1933

33 in. (84 cm.) high (2)

£20,000-30,000 $26,000-38,000
€24,000-35,000

PROVENANCE:

Possibly supplied to Carlo Alberto, King of Sardinia (1798-1849) for the Etruscan Room at The Castello Reale di Raconigi, Turin.
Umberto II, King of Italy, and by descent.
The Collection of S.A.R. Princess Maria Gabriella de Savoia, Castello Reale di Racconigi, Turin; sold Christie's, London, 27 June 2007, lot 214 (£42,000).

The 'PPR' marks to the underside of the present candelabra almost certainly signify *Principe Piedmonte Racconigi* or *Proprieta Privata Racconigi*. They are also affixed with a 1933 paper inventory label, which together with the 'PPR' marks, suggests that they were formerly in the private collection of the Italian Royal family at Castello Reale di Racconigi. Located south of Turin, Racconigi was first constructed in the 12th century, and from the early 17th century was a residence of the Savoy family. The palace was retained as a private residence of the Royal House of Savoy throughout the unification of Italy and was presented in 1930 by King Vittorio Emmanuele III to his son, later King Umberto II, following his marriage to Princess Maria-José of Belgium. It is likely that these candelabra were in his possession when the inventory was produced in 1933. Racconigi was acquired by the Italian state in the 1970s, carefully conserved and later opened as a state museum in 1980.



The Castello Reale di Racconigi, Turin, Italy.



■ 54

A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND FRUITWOOD MARQUETRY STRIKING LONGCASE CLOCK

THE CASE BY LEONARD BOUDIN, THE MOVEMENT SIGNED DE HEMANT, PARIS, CIRCA 1760, THE MOUNTS 19TH CENTURY

The case of serpentine outline, signed 'L. Boudin', the dial with moon phase, calendar aperture, secondary ring and opening 'Bissextile', the two train movement with adaptations and losses, dead-beat escapement, rope drive and countwheel strike to bell, the lower section of the plate signed 'DEHEMANT A PARIS'
92½ in. (235 cm.) high; 26 in. (66 cm.) wide; 13 in. (33 cm.) deep

£25,000-40,000 $32,000-50,000
€30,000-47,000

Léonard Boudin *maître* in 1761.

Charles-Nicolas de Hemant (1728-1789), *maître* 1750.





55

A RESTAURATION ORMOLU ENCRIER
CIRCA 1820-30

With pen tray, two ink wells and metal liners, the frieze centred by trophies issuing laurel garlands, on toupie feet
4¾ in. (12 cm.) high; 12¼ in. (31 cm.) wide; 7¼ in. (18.5 cm.) deep

£2,000-3,000 $2,600-3,800
€2,400-3,500



■ 56

A PAIR OF ITALIAN ORMOLU AND VERDE MARBLE OBELISKS
19TH CENTURY, IN THE MANNER OF FRANCESCO RIGHETTI

Each mounted with a lion mask and ring, on a plinth with corner griffin monopediae
22¼ in. (56.5 cm.) high; 5 in. (12.5 cm.) square (2)

£5,000-8,000 $6,300-10,000
€5,900-9,400



57

A GROUP OF SILVER-PLATED FIGURES
APPARENTLY UNMARKED,
LATE 19TH/EARLY 20TH CENTURY

Each realistically modelled and chased as mythological figures, including a mermaid and a merman, two centaurs, a triton and a nymph, three mounted on stone bases
the largest 14 ¾ in. (37 cm.) high (5)

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ ~58

A FRENCH ORMOLU-MOUNTED, BRASS-INLAID, EBONY AND TORTOISESHELL 'BOULLE' MARQUETRY BUREAU PLAT

BY VEUVE PAUL SORMANI, PARIS, AFTER ANDRE-CHARLES BOULLE, LATE 19TH CENTURY

With three drawers to one long side and false drawers to the other, with ivorine labels '*P. LAYCOCK / DEALER IN / FURNITURE & PIANOS, / 18 Oxford Street / HARROGATE*', the lockplate signed '*VVE. P. SORMANI & FILS / 10, r. Charlot, Paris*', the right drawer inscribed to the side in green '*3554*'
30½ in. (77.5 cm.) high; 56 in. (147 cm.) wide; 29 in. (74 cm.) deep

£10,000-15,000 $13,000-19,000
€12,000-18,000

PROVENANCE:

P. Laycock Ltd., Harrogate.
Anonymous sale; Christie's, London, 22 April 1982, lot 58.
The Collector of Collectors; sold Christie's, London, 24 April 2008, lot 316 (£24,500).

Inspired by the works of André-Charles Boulle, the present bureau plat is based on a preparatory design attributed to the celebrated *ébéniste*, dated to the early 18th century and today in the collections of the Musée des Arts Décoratifs (723 B2). The drawing exhibits a similar silhouette, elaborate inlaid decoration and satyr-form angle mounts to the present desk. Owing to Boulle's continuing popularity, furniture makers created works in his style into the 19th century including Paul Sormani. Following Sormani's death in 1877, the firm continued to produce works of art under the direction of his wife, Ursule-Marie-Philippine Bouvaist, and son, Paul-Charles Sormani, signing 'Vve . P. Sormani & Fils,' the inscription on the lockplate of the present desk.

■ 59

A VENETIAN GLASS TWELVE-LIGHT CHANDELIER

Fitted for electricity, minor losses and replacements
75 in. (190 cm.) high, approx.

£7,000-10,000

$8,800-13,000
€8,300-12,000







LA DYNASTIE DES LEVASSEUR

One of the foremost *ébénistes* of Louis XVI's reign, Etienne Levasseur (*maître* in 1767) learned his craft with the sons of André-Charles Boulle, probably from A-C. Boulle the younger (1685-1745) or Charles-Joseph Boulle (d. 1754). Amongst his most celebrated patrons were Louis XV's daughters, Mesdames Adelaîde and Victoire for their château de Bellevue, and important collectors such as the *fermier général* Mulot de Pressigny. Like many of his contemporaries, Levasseur collaborated extensively with *marchands-merciers* such as Claude-François Julliot (1727-1794) who had mastered the art of 'modernising' Louis XIV pieces into furniture '*au goût du jour*'. The *nouvelle vogue* for Boulle furniture reached its zenith in the 1770s, with every important auction catalogue including a section dedicated to '*meubles précieux de Boule le père*' or '*genre de Boule*' and Boulle furniture reaching significant prices. The fact that so many of these Louis XIV pieces were successfully re-sold more than a half century later illustrates the *nouvelle vogue* for Boulle furniture at the end of the *Ancien Régime* and the correlative need for *ébénistes* such as Levasseur, Philippe-Claude Montigny, Jean-Louis Faizelot Delorme, René Dubois, Joseph Baumbauer, Adam Weisweiler and Nicolas-Pierre Séverin to refurbish, restore or 'revive' these earlier Boulle pieces. Levasseur *père* does not appear to have continued working after the Revolution.

His son and grandson followed in his footsteps, both continuing to use his stamp and specialising in *Boulle* marquetry furniture well into the 1820s. His son Pierre-Etienne was not made a *maître*, probably because of the Revolution and married a daughter of Roger van der Cruse ('RVLC') *dit* Lacroix. His own son Pierre-François-Henri, known as 'Levasseur Jeune', succeeded him in 1823 and, according to an advertisement placed in the *Bazar Parisien* in 1822, described himself as perhaps the only *ébéniste* making and repairing Boulle furniture in Paris, '*furniture seldom seen but avidly sought by collectors and dealers*' (A. Pradère, *French Furniture Makers*, Paris, 1989, p.316).



■ 60

A PAIR OF RESTAURATION ORMOLU-MOUNTED AND BRASS-INLAID EBONY BIBLIOTHEQUE BASSES

BY PIERRE-ETIENNE LEVASSEUR OR HIS SON PIERRE-FRANCOIS HENRI LEVASSEUR, DIT 'LEVASSEUR JEUNE', CIRCA 1815

Each with a *verde* marble top above three doors with a rosette-cast frieze, one central door adorned with a medallion depicting the Abduction of Helen by Priam, the other with the Rape of the Sabine women, stamped 'E. LEVASSEUR', twice to one, and four times to the other, restorations
45 in. (114 cm.) high; 64½ in. (164 cm.) wide; 18 in. (47 cm.) deep (2)

£50,000-80,000 $63,000-100,000
€59,000-94,000

PROVENANCE:
Acquired from Gilles Linossier, Paris.

These elegant bibliothèques were most certainly executed by Pierre-Etienne Levasseur or his son Pierre-Francois Henri Levasseur, *circa* 1815, and are based on a model by André-Charles Boulle (d.1732), establishing the general tripartite form of low cabinet and featuring an oval bas-relief (P. Hughes, *The Wallace Collection Catalogue of Furniture*, vol. II, London 1996, p. 580). As Peter Hughes explains, the 1727 will of the goldsmith Nicolas Delaunay, a friend and client of Boulle, lists two tripartite cabinets most certainly executed by Boulle: 'deux cabinets de bois d'ébène à trois guichets, ceux des côtés garnis de fils de laiton, celui du milieu de marqueterie d'écaille et cuivre orné de masques et d'un bas-relief, chacun de forme ovale et généralement comportant des moulures, filets et entrées, 600 l...' (*ibid*).

The present bibliothèques derive more specifically from a late 18th Century model commissioned by the *marchand-mercier* Julliot from Levasseur *père circa* 1775, as one such pair first appeared in the sale of Julliot's stock in 1777. The same *bibliothèques* featured in the 1784 sale of the Baron de Saint-Julien, and in the 1787 sale of the Comte de Vaudreuil (ill. A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 313, fig. 354). This model of bibliothèque basse further relates to a pair executed by Etienne Levasseur *père circa* 1775, featuring virtually identical medallions depicting the Abduction of Helen by Priam and the Rape of the Sabine women, now in the Wallace Collection (Hughes,*op.cit.,* pp.578-85), whilst a further related example by the celebrated *ébéniste* was famously acquired by the 1st Duke of Wellington through the painter-dealer Chevalier Féréol Bonnemaison, circa 1817, for his newly acquired country seat at StratfieldSaye, Hampshire (M. Aldrich, 'A Setting for Boulle Furniture: The Duke of Wellington's Gallery at Stratfield Saye', *Apollo*, June 1998, pp. 20-22).

The idiosyncratic frieze mount to the sides of the present *bibliothèques* - which features alternating pierced foliage and acanthus leaves - appears on a large bookcase executed by Levasseur *circa* 1770, also in the Wallace Collection (ill. Pradere, *op.cit*, p. 311). The same signature frieze is found on a pair of bookcases stamped Levasseur and formerly in the collection of the Marquess of Londonderry, and on a smaller cabinet, from a set of four, stamped Levasseur and executed *circa* 1790-95, sold Sotheby's, New York, 7 May 1983, lot 212 (*ibid.*, p.309).





■ 61

A RESTAURATION ORMOLU-MOUNTED BRASS-INLAID EBONY BIBLIOTHEQUE BASSE

BY PIERRE-ETIENNE LEVASSEUR OR HIS SON PIERRE-FRANCOIS HENRI LEVASSEUR, DIT 'LEVASSEUR JEUNE', CIRCA 1820-30

The later breakfront *verde* marble top above three glazed cupboard doors enclosing two brass-inlaid open shelves, on a pedestal base with egg-and-dart supports, stamped '.. LEVASSEUR'
47 in. (120 cm.) high; 67 in. (170 cm.) wide; 22½ in. (57 cm.) deep

£20,000-30,000 $26,000-38,000
€24,000-35,000

PROVENANCE:
Anonymous sale; Tajan, Paris, 20 March 2008, lot 106 (€83,000).

This elegant bibliothèque basse was almost certainly executed by Pierre-François-Henri Levasseur, *dit* 'Levasseur Jeune', grandson of Etienne Levasseur (1721-1798) one of the foremost cabinet-makers of Louis XVI's reign, who took over the family workshop in 1823.



62

62

ITALIAN SCHOOL, MID-16TH CENTURY

The Virgin and Child with Saint Anne and the Infant Saint John the Baptist

oil on panel
44⅛ x 35⅜ in. (112 x 89.8 cm.)

£3,000-5,000 $3,800-6,300
€3,600-5,900

63

LUCA GIORDANO (NAPLES 1634-1705) AFTER RAFFAELLO SANZIO, CALLED RAPHAEL

The Visitation

signed and dated 'LVCAS İORDANVS.F. / .1655.' (lower centre) and inscribed 'RAFAEL.VRBINVS. IN;' (lower left)
oil on canvas
78 x 56⅝ in. (198 x 144.2 cm.)

£25,000-40,000 $32,000-50,000
€30,000-47,000

PROVENANCE:
Property from Descendants of Don Mariano Maldonado y Dávalos, 7th Count of Villagonzalo (1851-1901); Christie's, London, 30 April 2015, lot 480 (£37,500), when acquired by the present owner.

Executed in 1655 when Giordano was barely 20 years of age, this picture is a faithful copy of Raphael's *Visitation*, which was completed *circa* 1519, probably with studio assistance, now in the Prado, Madrid. Our picture corresponds with what we know of Giordano's formative career: born to an artist father, his early biographers describe a self-taught talent, who is not mentioned as being schooled in the workshop of a master (though many have presumed an apprenticeship with Ribera), but who instead sharpened his skills by copying paintings, frescoes and sculptures in the churches and galleries around Naples, and then later in Rome. This practice of imitation was key in his attempt to forge a reputation as an artist of talent, one to match the masters of the sixteenth century. According to his friend and biographer Antonio Palomino, Giordano 'copy'd many Originals of the most celebrated Painters, with so intense an Application that, making himself perfect Master of the different Stile and Manner of each, he attain'd to imitate them all so well, that People are every Day deceiv'd by his Paintings; now mimicking Raphael, then following Titian, sometimes keeping Tintoret in his Eye…' (A. Palomino, An Account of the Lives and Works of the Most Eminent Spanish Painters…, 1739, pp. 151-152). It was a measure of his versatility that he was capable, from the very outset, of emulating the classicism of the high Renaissance, whilst at the same moment developing his own vein of southern, tenebrist realism, one that has been frequently compared to, and mistaken for, that of Ribera.

The dating of the present picture is significant. The year of 1655, inscribed by Giordano, not only marks it out as one of his earliest dated works, but also coincides with the year in which Raphael's original canvas was removed from the church of San Silvestro in Aquila by García de Avellaneda y Haro (1588-1670), then the Viceroy of Naples, on the orders Philip IV of Spain. It was then taken to the Escorial, outside Madrid, where it remained until being moved to the Prado in the 19th century. Giordano, then, must have seen the picture either shortly before, or around the time of, its removal from Aquila. Indeed, it is plausible that he may have been commissioned to paint this replica, whose dimensions precisely match those of the original, by the viceroy himself before Raphael's picture left Italy definitively. We know, in fact, that Giordano was commissioned in Naples, at around this same time, by García de Avellaneda y Haro to produce at least two large scale compositions, Saint Augustine and Saint Monica (Madrid, Monastero de la Encarnación) and Saint Raphael Archangel and Tobias (untraced), the former signed and dated 1657 (O. Ferrari and G. Scavizzi, *Luca Giordano. L'opera completa*, Naples, 1992, II, p. 259, under A51). These two canvases were sent immediately to Madrid, to the Marquis de Cortes. Though no supporting documents have yet come to light, one might speculate that this present lot too found its way to Spain in the same manner.


LUCA GIORDANO



64

64

AFTER RAFFAELLO SANZIO, CALLED RAPHAEL

The fire in the Borgo

oil on canvas
36⅞ x 49 in. (93.5 x 124.5 cm.)
in a gadrooned carved and gilded frame

£3,000-5,000 $3,800-6,300
€3,600-5,900

After the picture in the Apostolic Palace, Vatican City.



65

65

FOLLOWER OF JOACHIM WTEWAEL

The Meeting of David and Abigail

inscribed and dated 'FECİT·Ao.1600' (lower right)
oil on canvas
25⅛ x 29⅜ in. (63.8 x 74.6 cm.)

£4,000-6,000 $5,100-7,500
€4,800-7,100

PROVENANCE:

Anonymous sale; Sotheby's, London, 8 July 1992, lot 188.
Estate of Countess Moira Rossi de Montelera and the Contents of the London stock of H.C. Baxter & Sons; Christie's, London, 21 April 2005, lot 426 (£8,400).

LITERATURE:

A.W. Lowenthal, *Joachim Wtewael and Dutch Mannerism*, Malibu, California, 1986, p. 167, no. C-29, under 'Copies after Joachim Wtewael'.

66

CIRCLE OF GIOVANNI LANFRANCO (PARMA 1582-1647 ROME)

The apotheosis of a Saint with Noah and other figures - a modello

oil on canvas
23⅜ x 30⅛ in. (59.3 x 76.5 cm.)

£2,000-3,000 $2,600-3,800
€2,400-3,500

67

CIRCLE OF BERTHOLET FLÉMAL (LIÈGE 1614-1675)

The Sacrifice of Elijah on Mount Carmel

oil on canvas
57¼ x 72¾ in. (145.4 x 184.7 cm.)

£6,000-8,000 $7,600-10,000
€7,100-9,400



66



67



■ ~68

A LOUIS XIV ORMOLU-MOUNTED AND BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY STRIKING BRACKET CLOCK

CHARLES GOSSELIN, LILLEBONNE, EARLY 18TH CENTURY

The case surmounted by a figure of Minerva, the door with an allegorical figure representing Justice and a dog for Loyalty, the dial with signature plaque below 'CHARLES GOSSELIN A LILLEBONNE', the twin barrel movement with later Brocot escapement and countwheel strike to bell; together with an associated bracket

The clock 44½ in. (112.3 cm.) high; 19 in. (48.2 cm.) wide; 8½ in. (21.5 cm.) deep; the bracket 17 in. (43.2 cm.) high; 22 in. (56 cm.) wide; 10 in. (25.5 cm.) deep (2)

£8,000-12,000

$11,000-15,000
€9,500-14,000



■ 69

A PAIR OF FRENCH ORMOLU SIX-LIGHT CANDELABRA

BY HENRI PICARD, THIRD QUARTER 19TH CENTURY

Each flowering finial above three eagle's heads and acanthus-clasped branches, the twin-handle vase body hung with garlands, stamped 'H. PICARD'

29½ in. (75 cm.) high; 13½ in. (34 cm.) diameter (2)

£4,000-6,000

$5,100-7,500
€4,800-7,100

The Parisian *fondeur* and *doreur* Henri Picard was based at 6 rue Jarente in 1831, moving to 10 rue de la Perle in 1839 where he remained until 1864. His firm worked on the *petits appartements* of Emperor Napoléon III at the Louvre, and was known for its fine quality production of *pièces de table* and *garnitures de cheminée*.





■ **70**

A PAIR OF ORMOLU-MOUNTED PORPHYRY URNS AND COVERS ON STANDS

MID-19TH CENTURY, POSSIBLY ITALY

The domed covers above ovoid bodies, applied with twin serpent and foliate handles, the spreading socles and foliate-capped plinths on square bases; on later circular spreading plinths
The vases: 29½ in. (75 cm.) high; 18 in. (46 cm.) wide; 13 in. (33 cm.) deep
The plinths: 9¼ in. (23 cm.) high; 12½ in. (32 cm.) diameter (2)

£25,000-40,000 $32,000-50,000
€30,000-47,000

With their grand scale and fine decoration, these impressive urns of neo-classical form manifest the continued interest in the 19th century in gilt-bronze-mounted porphyry objects. Throughout the 18th century, luxurious works of art combining hardstones such as porphyry and gilt-bronze mounts were created for many of the era's most sophisticated patrons. Often this gilt-bronze decoration incorporated serpent motifs which was inspired by ancient Roman vessels, and subsequently cast and chased to fit the sinuous forms of the rare hardstones. The serpent handles to the present urns could have been inspired by those on the celebrated pair of ormolu-mounted petrified wood covered vases formerly in the collection of Marie-Antoinette at Versailles (*circa* 1780) and today in the Musée Nissim de Camondo.

■ ~71

A LOUIS XIV ORMOLU-MOUNTED, PEWTER AND BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY AND GILTWOOD STAND

EARLY 18TH CENTURY AND LATER

The rectangular top above a frieze drawer inlaid with scrolling foliage, flanked by caryatid supports, restorations, the mounts later
35 in. (89 cm.) high; 29½ in. (75 cm.) wide;
20¼ in. (51.5 cm.) deep

£10,000-15,000 $13,000-19,000
€12,000-18,000

PROVENANCE:

Almost certainly anonymous sale: Christie's, London, 20 June 1985, lot 60 (the stand).

The present stand is almost certainly that which accompanied the Boulle marquetry coffer sold at Christie's, London, 20 June 1985, lot 60 (£68,000).

Virtually identical figural supports also feature on the stand to a sarcophagus coffer at Blenheim, bought from the sale of the Marquess of Exeter at Burghley in June 1888, lot 260, and prior to that from Peter Burrell, 1st Baron Gwydir at Grimsthorpe Castle, Lincolnshire, sold in 1829 (P. Hughes, 'Boulle at Blenheim', *Apollo,* November 2005, pp. 34-36).

Another pair of Boulle marquetry stands with the same supports was formerly in the collection of Spencer Compton Cavendish, 8th Duke of Devonshire (d. 1908) in 'The Green Drawing Room' at Devonshire House.

Finally, the figural supports featured on the present stand are closely related to those found on a pair of stands for the 17th century *pietre dure* cabinets from Castle Howard, now in the Fitzwilliam Museum, Cambridge (illustrated *The Furniture History Society Newsletter,* February 2017, p. 11).



The comparable consoles *in situ* in the Green Drawing Room, Devonshire House 1914.
© Country Life Picture Library.





■ ~72

A PAIR OF FRENCH ORMOLU-MOUNTED, BRASS AND TORTOISESHELL-INLAID PREMIERE-PARTIE 'BOULLE' MARQUETRY AND EBONY MEUBLES D'APPUI

LATE 19TH CENTURY, IN THE MANNER OF ANDRE-CHARLES BOULLE

Each with a rectangular top above an egg-and-dart border and a pair of doors inlaid with scrolling foliage, flowers and trelliswork applied with foliate cast and stippled gilt bronze mounts and a satyr mask, above a shaped apron and on toupie feet

57 in. (145 cm.) high; 49½ in. (126 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£30,000-50,000 $38,000-63,000
€36,000-59,000

■ 73

A PAIR OF LATE LOUIS XVI ORMOLU AND PATINATED-BRONZE SIX-LIGHT CANDELABRA

ATTRIBUTED TO FRANCOIS REMOND, CIRCA 1800, THE FIGURES AFTER LOUIS-SIMON BOIZOT

Each with a classically-draped maiden supporting a fluted stem with three tiers of branches with foliate nozzles, on a *vert de mer* marble base
42¼ in. (107.5 cm.) high; 16¼ in. (41 cm.) wide;
14½ in. (37 cm.) deep (2)

£30,000-50,000

$38,000-63,000
€36,000-59,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 July 2009, lot 51 (£85,250).

COMPARATIVE LITERATURE:

C. Baulez, "Le luminaire de la princesse Kinsky", *L'Objet d'art*, May 1991.
C. Baulez, *Versailles, deux siècles d'histoire de l'art*, Paris, 2002, p. 415.
C. Gendre et al., Exhibition Catalogue, *Louis-Simon Boizot*, 1743-1809, Paris, 2001, pp.293-94.
P. Hughes, *The Wallace Collection, Catalogue of Furniture*, Vol. III, London, 1996, pp.1284-85.



A pair of similar candelabra in the Wallace Collection, London.

These impressive candelabra were most certainly executed by the celebrated *bronzier* François Rémond (1747-1812) *circa* 1800, on the basis of a design executed by him *circa* 1785, now in a French private collection (P. Hughes, *The Wallace Collection, Catalogue of Furniture*, Vol. III, London, 1996, p.1284).

A FASHIONABLE MODEL BY RÉMOND

A virtually identical pair of candelabra was recorded in the collection of the 4th Marquess of Hertford by 1867, when lent to the Petit Trianon, and is now in the Wallace Collection (*ibid*). Peter Hughes dates the latter pair to *circa* 1800, emphasizing that the production of the model executed by Rémond c.1785 continued for a further twenty years due to its enduring popularity. Whilst the earlier Louis XVI models executed by Rémond feature pearl garlands to the *bobèches*, the palm leaf-wrapped candle-holders - such as those featured here - first appear on models introduced by Rémond *circa* 1800 (C. Baulez, *Versailles, deux siècles d'histoire de l'art*, Paris, 2002, p. 415).

A pair of candelabra of the same model, albeit with four candle-branches, *`une paire de girandoles, dites à candélabres, représentant une figure de femme en bronze couleur antique posée à coté d'un candélabre portant 4 lumières'*, is recorded to have been delivered in 1798 by the marchand Xavier Labenski to Tsar Paul I (1754-1801), son of Catherine the Great and Peter III. It is that same year that the Emperor lifted a ban on all imports from France, in order to allow a special order of ormolu works of art to be imported into Russia to furnish his palaces (I. Zeck, 'Bronzes d'Ameublement et Meubles Français Achetés par Paul Ier pour le Château Saint-Michel de Saint-Petersbourg 1798-1799,' *Bulletin de La Societé de l'Histoire de l'Art Français*, 1994, pp. 141-157.) Apart from the above-mentioned two examples, only three pairs of candelabra of this model are recorded.

A CLOSE COLLABORATION BETWEEN RÉMOND AND BOIZOT

Rémond is recorded to have worked with the sculptors Foucou, Budelot and Roguier; it is however the name of Boizot that appears most frequently. The collaboration between Boizot and Rémond is best illustrated by the recreation of models created at Sèvres and executed by Rémond for Daguerre. There are a number of gilt-bronze *objets d'art* and clocks made by Rémond after models attributed to Boizot and the classically-draped female figures featured on the present candelabra are a perfect illustration of this close collaboration.







■ ~74

A FRENCH ORMOLU-MOUNTED, BRASS AND TORTOISESHELL-INLAID 'BOULLE' MARQUETRY AND EBONY BUREAU PLAT

SECOND HALF 19TH CENTURY, AFTER THE MODEL BY ANDRE-CHARLES BOULLE

The top with inset red leather, with small clasps applied to the corners, with three drawers opposing false drawers, the ends centred by masks, the cabriole legs headed by espagnolettes and on lion's paw feet
32 in. (81 cm.) high; 79 in. (201 cm.) wide; 39 in. (99 cm.) deep

£25,000-40,000

$32,000-50,000
€30,000-47,000



A *tour de force* of 19th century French cabinetry, the present desk is a near exact replica of that created by André-Charles Boulle and his sons in 1720 and sold in 1896 from the collections of Mademoiselle de Choiseul (J. Nérée Ronfort, *André Charles Boulle 1642-1732 A New Style for Europe*, exhibition catalogue, 30 October 2009 – 31 January 2010, Frankfurt, 2009, p. 238-239, cat. 21). The de Choiseul bureau plat is, in turn, closely related to another with sumptuous *première-partie* marquetry created by Boulle and his sons for Louis-Henri, duc de Bourton, 7th prince de Condé in 1720, and today in the collections of the Château de Versailles (inv. V1515, J. Nérée Ronfort, *op. cit.*, pp. 236-7 cat. 20). Originally paired with a *cartonnier* for arranging papers, the Choiseul bureau plat, like so many of the celebrated works Boulle created for the revered patrons of the *Ancien Régime*, was faithfully replicated in the 19th century for an international clientele who wished to furnish their grand residences in the manner of the previous century.


BEAU FIXE
TEMPETE
VARIABLE

■ ~75

A LOUIS XIV ORMOLU-MOUNTED, TORTOISESHELL AND BRASS-INLAID 'BOULLE' MARQUETRY QUARTER-STRIKING BRACKET CLOCK WITH BAROMETER, ON PEDESTAL

GAUDRON, PARIS, FIRST QUARTER 18TH CENTURY, AFTER A DESIGN BY ANDRÉ-CHARLES BOULLE

The pediment with Grecian lamp finial and scroll mounts to the angles below, glazed side panels, resting on recumbent sphinxes to the sides, above tapering square section feet, with four spirally-cast feet to the corners, the plinth centred by a barometer dial, the dial with white enamel chapters, flanked by signature plaque inscribed 'Gaudron / à Paris', supported by a later winged Chronos, with later vase finial, the triple barrel movement with silk suspension and countwheel strike; on tapering square section plinth

The clock: 45 in. (114 cm.) high; 23 in. (59 cm.) wide; 9 in. (23 cm.) deep

The pedestal: 59 in. (150 cm.) high; 23 in. (59 cm.) wide; 11¾ in. (30 cm.) deep (2)

£70,000-100,000

$88,000-130,000

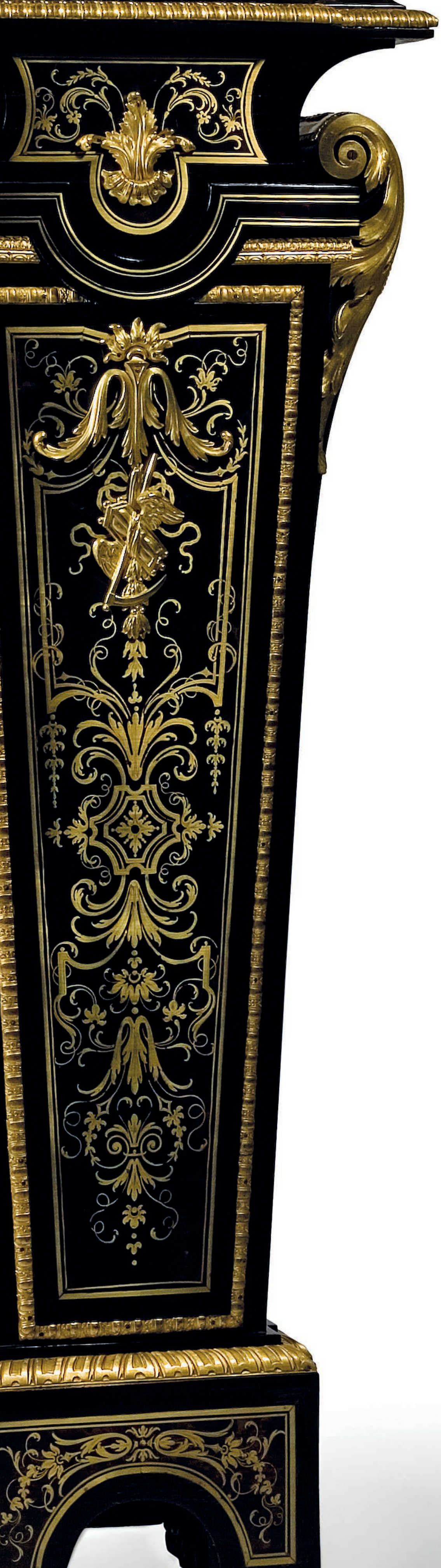
€83,000-120,000

PROVENANCE:

Partridge Fine Art, London.

Anonymous sale; Sotheby's, Paris, 25 June 2003, lot 32 (€161,875).





The Gaudron clockmaker dynasty was established by Antoine Gaudron, *maître* en 1675. The workshop on the Ile de la Cité was one of André-Charles Boulle's most prominent clients for his clock cases.

The design appears in - *Pendule propre pour une chambre* - published by Mariette in his *Nouveaux Desseins de Meubles et Ouvrages de Bronze et Marquetrie Inventés et Gravés par André-Charles Boulle*, 1724. The design for this clock by André-Charles Boulle evolved from an earlier type of clock produced by him from the 1690s. The closest resemblance to the engraving is borne by the clock and bracket, previously at Stoneleigh Abbey, Warwickshire and subsequently in the collection of Hubert de Givenchy, sold Christie's, London, 4 December 1993, lot 77. Another with movement by Isaac or Jacques Thuret is part of the Winthrop Edey Bequest, The Frick Collection, New York (*The Art of the Timekeeper*, 2001). The plaque which adorns most of the examples of the sphinx model depicts the Rape of Cybele by Chronos, who carried her away to Zeus. It is based upon a sculpture by Thomas Reganaudin known as *L'Enlèvement de Cybèle* or *Le Temps enlevant la Vérité*, which was delivered for the Orangerie at Versailles in 1678.

Known variants of the sphinx clock include the following:

1 - Château de Versailles, movement by Thuret; surmounted by figure of fame, possibly the example delivered by Thuret to Louis XIV.

2 - Winthrop Edey bequest, The Frick Collection, New York, movement by Thuret, with oil lamp.

3 - Cleveland Museum (Acquisition no. CMA 67.153), the movement by Balthazard Martinot.

4 - Musées Royaux d'Art et d'Histoire, Brussels, with pedestal, the movement by Gaudron.

5 - Private Collection, sold Palais de Congrès, Versailles, 11 November 1976, lot 77, signed Charles Le Roy.

6 - Private Collection, sold Neumarkt, 12 June 1974, lot 116 and subsequently M. Kohn, Paris (hôtel Drouot), 15 September 2012, lot 100, signed Gribelin.

7 - Stoneleigh Abbey, Warwickshire; sold Christie's, London, 13 December 1981, lot 32; subsequently the collection of Hubert de Givenchy; sold Christie's, London, 4 December 1993, lot 77; sold Sotheby's, London, 5 July 2006, lot 7; with bracket, signed Langlois.

8 - The Duke of Marlborough, Blenheim Palace, clockmaker unknown; surmounted by figure of Fame.

9 - Private Collection, Paris (by 1986); sold anonymously at Christie's, London, 14 June 1990, lot 43, signed François Rabby; surmounted by figure of Chronos.

10 - Randon de Boisset sale 27 February 1777, lot 802, movement by Rabby.

11 - Private Collection, Milan, formerly in the collection of Sir Lionel Philips Bt., Tylney Hall, sold Christie's, London, 23 April 1913, lot 100. Possibly the one purchased by the Marquis de Marigny from Lazare Duvaux in December 1757, movement by Moissy.

12 - A further example with movement signed Moissy, sold Thierry de Maigret, Paris, 5 June 2013, lot 119.

13 - The Lord Hillingdon, sold Christie's, London, 17 March 1960, lot 81, with a plaque of two figures of Fame below the dial in place of a Cybele group.

14 - Private Collection, Netherlands; formerly in the collection of the Earl of Essex, Cassiobury Park, Hertfordshire; sold Knight, Frank & Rutley, 12 June 1922, lot 373.



Design by André-Charles Boulle.


BEAU FIXE
TEMPETE
BEAU TEMS
VARIABLE



■ 76

A LOUIS XV ORMOLU STRIKING CARTEL CLOCK

CAUSARD, PARIS, CIRCA 1750

The enamel dial signed 'CAUSARD H.ER. DU ROY./ SUIU.T. LA COUR', the twin barrel movement with later regulation, countwheel strike to two bells
44 in. (111.8 cm.) high; 27 in (69.6 cm.) wide; 9½ in. (24.1 cm.) deep

£15,000-25,000 | $19,000-31,000 | €18,000-29,000

PROVENANCE:

The Alberto Bruni Tedeschi Collection; sold Sotheby's, London, 22 March 2007, lot 84 (£48,000).

Almost certainly by Edme-Jean Causard (1720-1780). *Ouvrier libre* and *horloger privilégié du Roi.*

The clock case represents Night and Day. Two similar cartel clocks are illustrated in P. Kjellberg, *L'Encyclopédie de La Pendule Francaise*, Paris, 1997, p. 103, figs. C & D.







A design by Piranesi now in the Metropolitan Museum of Art, New York.
© Photo SCALA, Florence, Metropolitan Museum of Art, 2017.





■ 77

A SET OF FOUR ENGLISH ORMOLU AND PATINATED-BRONZE THREE-LIGHT TORCHERES

LATE 19TH/20TH CENTURY,
THE LAMPS INCORPORATING EARLY 19TH CENTURY ELEMENTS

Each surmounted by an urn with triform colza lamp issuing three branches above stork supports, on an athenienne stand, two labelled 'SMETHURST MANUFACTURER/138 NEW BOND ST', fitted for electricity
70 in. (178 cm.) high; 20½ in. (52 cm.) diameter (4)

£20,000-40,000 $26,000-50,000
€24,000-47,000

PROVENANCE:
One pair Regence to Faberge; sold Christie's, London, 20 May 2010, lot 10.
One pair acquired from Partridge as Regency.

This 'argand' lamp pattern is derived from an ancient Roman marble candelabrum excavated on the site of Hadrian's Villa by Gavin Hamilton in 1769 and subsequently engraved in Gian-Battista Piranesi's *Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lucerne, et Ornamenti Antichi*, published in 1778.

This model was invented by the Regency lamp-manufacturer James Smethurst of New Bond Street, whose registered mark of post-1814 has been recorded on period examples of this model. A set of four lamps of identical pattern - although not apparently signed - is in the collection of the Dukes of Devonshire at Chatsworth House, Derbyshire. These were originally supplied for the Saloon of Devonshire House, London, where they are recorded in Henry Hunt's watercolour of 1817. Two were exhibited in 'Country House Lighting', *Exhibition Catalogue*, 1992, no.120.

■ ~78

A REGENCY ORMOLU-MOUNTED, TORTOISESHELL AND BRASS-INLAID 'BOULLE' MARQUETRY MARRIAGE COFFER

ATTRIBUTED TO THOMAS PARKER, EARLY 19TH CENTURY

Inlaid overall in *contre-partie* with foliate scrolls, the coffer with hinged bombé cover and mounted with Bacchic handles and Apollo's masks, above a frieze drawer, on tapering legs joined by an under-tier with lidded vase, on bun feet with casters, and with remains of a rectangular paper label inscribed '*(COFF)RET DE MARRIAGE / EN MARQUETERIE / ATTRIBUE A ANDRE-CHARLES BOULLE É(POQ)UE LOUIS XIV*', the mounts regilt, drawer relined
47 in. (119 cm.) high, 27¼ in. (69 cm.) wide, 20 in. (51 cm.) deep

£40,000-60,000 $51,000-75,000
€48,000-71,000



(alternate angle)

PROVENANCE:
Partridge; sold Christie's, New York, 17 May 2006, lot 46 ($144,000).

Such pieces of 'Boulle' chests held an important place in the stately apartments furnished in the Louis Quatorze antiquarian style promoted since 1800 by the Carlton House mansion of George, Prince of Wales, later George IV (W.H. Pyne, *The History of Carlton House, The History of the Royal Residences*, London, 1819). These medal-chests derive from the 17th century dressing-chest or *Coffre de Toilette* such as featured in the early 18th century publication by P.-J. Mariette entitled *Nouveau Dessins de Meubles et Ouvrages de bronze et de Marqueterie inventés et gravés par André-Charles Boulle.* They proved a speciality of the Princes' Piccadilly neighbour Thomas Parker (fl. 1805 - 1830) of Air Street, who advertised himself from 1811 as 'Cabinet and Buhl Manufacturer to H.R.H. the Prince Regent and Royal Family'. The Royal examples were no doubt executed under the direction of the Prince's adviser Lord Yarmouth, later 3rd Marquess of Hertford. Following their removal to George IV's state apartments at Windsor Castle, which were furnished under the direction of the King's 'Upholsterer in Ordinary' Nicolas Morel, they were listed in George IV's 1827 Pictorial Inventory (P. van Duin, 'Two Pairs of Boulle caskets on stands by Thomas Parker', *Furniture History*, 1989, pp. 213 - 216). Another pair is in the Marquess of Hertford's collection (P. Hughes, *The Wallace Collection*, vol. II, London, 1996, no. 142). A further pair by Parker, dated 1812, is in the collection of the Dukes of Bedford, and others are in the collection of the Dukes of Buccleuch (C. Gilbert, *Pictorial Dictionary of Marked London Furniture*, Leeds, 1996, figs. 718 - 720).





■ 79

AN EMPIRE SAVONNERIE CARPET

CIRCA 1820

The dark-green field enclosing a rosette centrepiece and ivory-ground medallion within scrolling acanthus leaves, flowerheads and flowering ornamental vases at either end within a corresponding chestnut-brown border, naturally corroded brown, scattered restoration
24 ft. 7 in. x 19 ft. 3 in. (749 cm. x 587 cm.)

£30,000-50,000

$38,000-63,000
€36,000-59,000

PROVENANCE:

Acquired from Steinitz, Paris, 1989.
Anonymous sale; Christie's, New York, 2 June 2015, lot 126 ($72,500).

The Savonnerie manufactory was founded in France on January 4, 1608 by Henri IV, where production flourished for nearly two centuries before coming to a nearly complete halt during the French Revolution: the revolutionaries thought of carpets, such as those woven at the Savonnerie workshops, as the luxurious trappings of a decadent and decaying society. Nonetheless, the Directoire used existing carpets, especially those commissioned by Louis XIV, for themselves and to repay debts incurred by the Revolution, after duly cutting out royal emblems such as crowns and *fleurs-de-lis*. It was Napoleon who revitalised the carpet industry, as the decree of 28 Florail XII (1803) allowed him to use and re-decorate the royal palaces (see Elisabeth Floret, *Great Carpets of the World*, 1996, p.253), in turn aiding the growth of a new economy and society in France. The emperor commissioned carpets in the grand interior style that echoed the archaeological version of the neoclassical promoted by C. Percier and P. Fontaine in their guide *Recueil de decorations intrieures* (1801).



■ 80

A GLASS EIGHTEEN-LIGHT CHANDELIER

Fitted for electricity, minor losses and replacements
55 in. (140 cm.) high, approx.

£8,000-12,000

$11,000-15,000
€9,500-14,000





81

A PAIR OF FRENCH ORMOLU BRULE-PARFUMS

MID-20TH CENTURY

Each bowl with pierced cover, supported by female monopodia with lions paw feet, above a *verde antico* marble base
13 in. (33 cm.) high (2)

£1,500-2,500 $1,900-3,100
€1,800-2,900





82

A LATE LOUIS XVI ORMOLU AND WHITE MARBLE STRIKING MANTEL CLOCK

RIEUSSEC, PARIS, LATE 18TH CENTURY

The dial signed 'Rieussec / HR. DU ROI', the twin barrel movement with silk suspension and countwheel strike to bell
22½ in. (56 cm.) high; 18¼ in. (46.3 cm.) wide; 7 in. (17.8 cm.) deep

£3,000-5,000 $3,800-6,300
€3,600-5,900



83

A PAIR OF PATINATED-BRONZE FIGURES OF MERCURY AND FORTUNA

LATE 20TH CENTURY, AFTER GIAMBOLOGNA AND FULCONIS

Each frieze with putti emblematic of the Liberal Arts, on a slate section base, signed 'J de Bologne'
34 in. (86.5 cm.) and 33 in. (84 cm.) high, respectively (2)

£2,000-3,000 $2,600-3,800
€2,400-3,500

PROVENANCE:
Aladar Zellinger de Balkany (1900-1983), and by descent.

■ 84

A PAIR OF NAPOLEON III GREEN-LACQUERED TOLE AND GILT-METAL LAMPS

THIRD QUARTER 19TH CENTURY

Each with etched glass astral shade, signed '*Burdel à Lyon*', fitted for electricity
30¼ in. (77 cm.) high (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:

Maître & Madame Michard Pellissier; sold Christie's, Paris, 27 June 2007, lot 3 (€14,400).

This lamp model, invented in 1809, was called *Sinumbre* (without shadow), as the position of the oil tank, located in a hollow ring around the flame, minimized the shadow carried by the lamp. This ring is connected to the flame by two nozzles and supports a shade of frosted and engraved glass. Most of the *Sinumbre* lamps date back to 1840 and several are illustrated in J. Bourne and V. Brett, *L'Art du Luminaire*, Flammarion, Paris, 1992, p. 172.





■ 85

A LOUIS XVI ORMOLU STRIKING MANTEL CLOCK

FILON, PARIS, LATE 18TH CENTURY, IN THE MANNER OF JEAN-JOSEPH DE SAINT-GERMAIN

The case with figure of Minerva, the dial signed 'FILON / A PARIS', the twin barrel movement with later Brocot regulation, countwheel strike to bell
22½ in. (57 cm.) high; 22½ in. (57.1 cm.) wide; 11 in. (28 cm.) deep

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 7 April 2009, lot 162 (€12,500).

The case is related to a musical mantel clock attributed to Jean-Joseph de Saint Germain (1719-1791). (J.-D. Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 388/9, pl. 283.

The maker probably Claude-Charles-Francois Filon, *maître* 1782.



■ 86

A FRENCH ORMOLU-MOUNTED AMBOYNA CENTRE TABLE
MID-20TH CENTURY, AFTER THE MODEL BY JACOB-DESMALTER

The green veined marble top above supports mounted with female terms, joined by a stretcher centred by a lidded vase, flanked by sphinxes
32¾ in. (83 cm.) high; 49 in. (124 cm.) wide; 27½ in. (70 cm.) deep

£6,000-10,000

$7,600-13,000
€7,100-12,000

The present table follows the design of a 'console double face' supplied by Jacob-Desmalter for the apartment of Caroline Murat at the l'Elysée Palace in 1808, now in the *Salon des Aides de Camp* at the Grand Trianon and illustrated in D. Ledoux-Lebard, Les Ebénistes du XIXème Siècle, Paris, 2nd ed., p. 271.



A console table supplied by Jacob-Desmalter for Caroline Murat, now in the *Salon des Aides de Camp*, Grand Trianon.

87

AN EMPIRE ORMOLU-MOUNTED VERT DE MER MARBLE OBELISK STRIKING CLOCK

EARLY 19TH CENTURY, IN THE MANNER OF VALADIER

The twin barrel movement with recoil anchor escapement and countwheel strike to bell, the backplate stamped 'A.D.MOUGIN / 20875 / 48'
19¾ in. (50.2 cm.) high; 13 in. (33 cm.) wide;
7¼ in. (18.4 cm.) deep

£4,000-6,000 $5,100-7,500
€4,800-7,100





■ 88

A PAIR OF FRENCH ORMOLU AND PATINATED-METAL NINE-BRANCH CANDELABRA

MID-20TH CENTURY

Each supporting scrolled branches with central candle-holder and pinecone finial, decoration refreshed, fitted for electricity
41¼ in. (105 cm.) high; 21½ in. (54.5 cm.) diameter, excluding fitments (2)

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 April 2007, lot 11 ($54,000).



89

CIRCLE OF JEAN-FRANÇOIS DE TROY (PARIS 1679-1752 ROME)

Portrait of a lady, three-quarter-length, in a red dress and a blue mantle

oil on canvas
58 x 45 in. (147.4 x 114.3 cm.)

£6,000-10,000 $7,600-13,000
€7,100-12,000

PROVENANCE:
The Alberto Bruni Tedeschi Collection; sold Sotheby's, London, 21 March 2007, lot 60 (£9,600).



90

CIRCLE OF PIERRE GOBERT (FONTAINEBLEAU 1662-1744 PARIS)

Portrait of a lady, three-quarter-length, in a blue dress and an ermine-lined blue cloak, a villa beyond

oil on canvas
55½ x 41¾ in. (141 x 106 cm.)

£2,500-3,500 $3,200-4,400
€3,000-4,100

PROVENANCE:
Anonymous sale; Drouot-Richelieu, Paris, 25 November 1998, lot 37, as 'Circle of François de Troy'.



91

AFTER GEORGES DESMARÉES

Portrait of Johann Maximilian IV, Comte Preysing-Hohenaschau (1687-1764), three-quarter-length, wearing the collar of the Order of Saint George

oil on canvas
55 x 41⅞ in. (139.6 x 106.2 cm.)
inscribed 'TI' and 'TIA (upper centre, on the livery collar)

£4,000-6,000

$5,100-7,500
€4,800-7,100

PROVENANCE:
The Maître and Madame Michard Pellissier collection; sold, Christie's, Paris, 27 June 2007, lot 88 (€17,000).

This portrait is a copy after the picture in the Germanischen National Museum in Nüremberg. Another version was also recorded in the Palais Neuhaus-Preysing in Munich.



92

■ ~92

A REGENCE ORMOLU-MOUNTED, BRASS AND TORTOISESHELL INLAID 'BOULLE' MARQUETRY STRIKING CLOCK AND BRACKET

THE MOVEMENT BY GOUCHON, PARIS, THE CASE BY FRANCOIS GOYER, FIRST QUARTER 18TH CENTURY, SOME MOUNTS LATER

The case with eagle finial, stamped to top of case and bracket 'F. GOY.R JME', the dial signed 'GOUCHON A PARIS', the twin barrel movement with later escapement and countwheel strike to bell, the backplate signed 'Gouchon A Paris'
65 in. (165 cm.) high; 26½ in. (67.5 cm.) wide; 10½ in. (26.6 cm.) deep; the bracket 18 in. (45.7 cm.) high; 26½ in. (67.3 cm.) wide; 12 in. (30.5 cm.) deep (2)

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:
Anonymous sale; Christie's, New York, 20 April 2007, lot 2 ($15,600).

Francois Goyer, *maitre* 1740. The movement probably by Jacques Gouchon.



93

■ 93

A LOUIS XV ORMOLU TIMEPIECE CARTEL CLOCK

MID-18TH CENTURY

The *rocaille* case surmounted by three cherubs emblematic of Love, with 'C' *couronnć poinçon*, white enamel dial, the single barrel movement converted to anchor escapement, formerly with repeat work
24½ in. (62.2 cm.) high; 13 in. (33 cm.) wide; 6 in. (15.2 cm.) deep

£3,000-5,000 $3,800-6,300
€3,600-5,900





94

CIRCLE OF THOMAS BLANCHET (?PARIS 1614-1689 LYON)

An architectural capriccio *with the Arch of Constantine*

oil on canvas
27½ x 37⅝ in. (69.8 x 95.5 cm.)

£7,000-10,000 $8,800-13,000
€8,300-12,000

PROVENANCE:
with Cesare Lampronti, Rome, 2008.

We are grateful to Professor David Marshall for his assistance in cataloguing this lot.



95

ALBERTO CARLIERI (ROME 1672-AFTER 1720 ?)

An architectural capriccio *with an apostle preaching among ruins*

oil on canvas
29 x 38⅜ in. (73.5 x 97.4 cm.)

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:
with Pulitzer Gallery, London, 1969, as one of a pair.
Anonymous sale; Christie's, London, 24 May 1985, lot 11 as 'Follower of Giovanni Ghisolfi'.
Anonymous sale; Sotheby's, London, 28 October 1987, lot 167 as 'Follower of Giovanni Ghisolfi'.
(Possibly) with Cesare Lampronti, Rome, 2008.

LITERATURE:
F. Arisi, *Gian Paolo Panini e i fasti della Roma '700*, Rome, 1986, p. 225, no. 17, as Panini.
D.R. Marshall, 'The Architectural Piece in 1700: The Paintings of Alberto Carlieri (1672-c. 1720), Pupil of Andrea Pozzo', *Artibus et Historiae*, XXV, no. 50, 2004, pp. 77, 101 and passim, no. AC43, fig. 68.



96

FOLLOWER OF BERNARDO BELLOTTO

Dresden from the right Bank of the Elbe above the Augustus Bridge

with signature, inscribed and dated 'BERNARDO BELLOTTO / DETTO. CANALETTO / F. ANNO 1747 IN DRESDA' (lower right)
oil on canvas
38⅛ x 66½ in. (96.8 x 168.8 cm.)

£20,000-30,000

$26,000-38,000
€24,000-35,000

PROVENANCE:
with Cesare Lampronti, Rome, 2008.



■ 97

A VICTORIAN GILT-BRASS-MOUNTED EBONISED QUARTER-CHIMING AND MUSICAL AUTOMATON CLOCK

EDWARD THURLOW, RYDE, THE MUSICAL MOVEMENT BY PAILLARD, CIRCA 1870

The case surmounted with Chronos figure, on a conforming ebonised plinth, with automaton scene depicting the nursery rhyme of 'This is the house that Jack built' above the gilt dial, subsidiary 'CHIME/SILENT' and tune selection 'EIGHT BELLS / CAMBRIDGE CHIMES / WHITTINGTON' and signed 'THURLOW, RYDE', the substantial triple chain fusee movement with dead-beat escapement, striking the hours on a large gong and one of three chimes on eight bells and eight hammers, the movement below having an eight air comb-and-cylinder musical movement with levers to the left side of the case for manual trip, tune/change/repeat and constant tune, the comb with the stamp for Paillard
80 in. (203.2 cm.) high; 29 in. (73.6 cm.) wide;
20¾ in. (52.8 cm.) deep (2)

£15,000-25,000 $19,000-31,000
€18,000-29,000

PROVENANCE:
Anonymous sale; Christie's, London, 2 July 2004, lot 48 (£23,900).

LITERATURE:
A. W. J. G. Ord-Hume, *The Musical Clock*, Mayfield, 1995, p. 194, pls. IX-34-36.

Edward Thurlow of Union Street, Ryde, Isle of White *fl.*1848-1878



■ 98

A PAIR OF REGENCY 'RETOUR D'EGYPTE' ORMOLU THREE-LIGHT CANDELABRA

FIRST QUARTER 19TH CENTURY

Each with a flaming finial and three sphinx branches, the fluted column with lion monopodia base and hoof feet
27½ in. (70 cm.) high (2)

£30,000-50,000

$38,000-63,000
€36,000-59,000

PROVENANCE:
Anonymous sale; Christie's, New York, 20 April 2007, lot 7 ($132,000).

These spectacular candelabra are opulent interpretations of the 'Egyptian' style of the early 19th century. A renewed fashion for ancient Egyptian motifs was inspired throughout Europe by the archaeological discoveries made during Napoleon's military campaigns of 1798, recorded by Baron Vivant Denon in his hugely influential *Voyage dans la Basse et la Haute Egypte* (1802). The Egyptian style played an important role in all aspects of art, architecture and the decorative arts, and was disseminated through design books published by such influential figures as Charles Heathcote Tatham, Thomas Hope and George Smith in England, and Charles Percier and Pierre-François-Léonard Fontaine in France.

The lower section of the present candelabras depict a stylised anthemion flanked by florets and scrolling zoomorphic supports with lion paw feet, almost certainly modelled on designs of 1799 by Tatham (d. 1842) for antique seats, disseminated in his *Etchings representing Fragments of Grecian and Roman Architectural Ornaments* (1806) (J. Harris, *Regency Furniture Designs 1806-1826*, London, 1961, pls. 76, 78 and 79). The latter publication also incorporated related sphinx, and winged griffins derived from antique fragments in white marble of feet to sarcophagi (*ibid.*, pl. 90). Tatham visited Rome in the mid-1790s at the behest of Henry Holland, architect to the Prince of Wales (later George IV), to study antiquities and assist with the decoration and furnishings of Carlton House, and his designs inspired *bronziers*, gold and silversmiths alike.

A magnificent set of ormolu candelabra formed of Egyptian term supports, reflecting 'Egyptomania' in its richest manifestation, was supplied by the most prestigious firm of London goldsmiths of the age, Rundell, Bridge & Rundell. A set of four is in the Royal Collection, acquired by George IV when Prince Regent, in 1811, for £392.0.0 (RCIN 26108).Another pair was supplied to Richard, Marquess Wellesley of Norrago and 2nd Earl of Mornington (d. 1842), probably for Apsley House, London, and a further set of four was almost certainly commissioned in *circa* 1802-6 by Charles Lennox, 3rd Duke of Richmond, for the Egyptian Dining Room, Goodwood House, Sussex (C. Hartop, *Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843*, Cambridge, 2005, p. 55, fig. 43; sold Christie's, New York, 20 October 2004, lots 526, 527 and 528).

Another outstanding and comparable Rundell, Bridge & Rundell example is the gilt-bronze centrepiece, purchased by the Prince Regent on 4 June 1811 for £504.19s.0d (RCIN 50419). Part of a grand service, of which neither the maker nor designer have been identified, the centrepiece demonstrates yet another serious attempt to reproduce Egyptian designs.

Patterns for wine coolers attributed to Jean-Jacques Boileau, a French artist working in London, and a source of designs for Rundell, Bridge & Rundell, are held at the Victoria & Albert Museum, London. They feature similar motifs found on the present example; crouching sphinxes/griffins and sphinx terminating in scrolls, floral paterae and anthemion (M. Snodin, 'J.J. Boileau: a forgotten designer of silver', Connoisseur, June 1978, p. 130, fig. 11; H. Young, 'A Further note on J.J. Boileau, a forgotten designer of silver', *Apollo*, October 1986, p. 336, fig. 5). A pair of the former model in silver-gilt, made by Digby Scott and Benjamin Smith II for Rundell Bridge & Rundell, sold Christie's, New York, 20 October 1999, lot 184.



■ ~99

AN ENGLISH ORMOLU-MOUNTED, CUT-BRASS AND TORTOISESHELL-INLAID 'BOULLE' MARQUETRY AND EBONY COMMODE

BY BLAKE OF LONDON, CIRCA 1850,
AFTER THE MODEL BY ANDRÉ-CHARLES BOULLE

The *brèche Saint-Maximin* marble top above pair of concave and convex *première partie*-inlaid drawers, the sides with scrolling foliage, the reverse with *contre partie*-inlaid panels, the angles headed by caryatids each signed *'Blake/ London'* to the reverse, on cabriole legs with paw sabots and spiral-turned supports to the side
34 in. (86.5 cm.) high; 48¼ in. (122.5 cm.) wide; 24½ in. (62 cm.) deep

£60,000-100,000

$76,000-130,000
€71,000-120,000

PROVENANCE:
By repute, the duc de Chaulnes.
Anonymous sale; Christie's, London, 18 June 1987, lot 209.
Belgravia and Lake Geneva: Two European Collections; sold Christie's, London, 14 May 2009, lot 115 (£145,000).

This splendid commode is a 19th Century copy after the pair made by André-Charles Boulle and supplied in 1708 for the bed-chamber of Louis XIV at the Palais de Trianon, now the Grand Trianon at Versailles. One of the most celebrated models in the history of French furniture, Boulle's Trianon commodes display the *ébéniste's* tremendous skill at its finest: an antique-inspired form set with exceptional gilt-brass-inlaid tortoiseshell marquetry panels complemented by finely chased gilt-bronze mounts, an exquisite ensemble celebrated from the first – with several additional models of 18th century manufacture known – and greatly appreciated by collectors of the 19th century.

Another 18th Century example entered the collection of the Dukes of Hamilton at Hamilton Palace, having purportedly been acquired from William Beckford at Fonthill (W. Rieder, 'Andre-Charles Boulle' in *The Jack and Belle Linsky Collection in The Metropolitan Museum of Art*, New York, 1984, p. 206, no. 126). Prior to its sale at auction (see Christie's Hamilton Palace Sale, 17 June-20 July, 1882, lot 994, the black and white catalogue photograph of which is reproduced here), the Hamilton Palace commode had been loaned by the 11th Duke for the *Specimens of Cabinet Work* exhibition at Gore House in London from May to July 1853. Though he did not attend the exhibition, Richard Seymour-Conway, 4th Marquess of Hertford – whose celebrated collection was largely bequeathed to the British nation to become The Wallace Collection – eventually obtained permission from the Duke of Hamilton to have a replica of the commode made for his own collection, entrusting the task to the co-organizer of the exhibition, the Cork Street dealer, John Webb. In turn, Webb appears to have subcontracted the work



The related commode from Hamilton Palace, Christie's 1882.





to an anonymous cabinet-maker who, to all intents and purposes, must have been Blake of London (further collaboration between Webb and Blake is known to have taken place between 1854 and 1865 in the execution of the so-called Slocombe Table for the 4th Duke of Northumberland at Alnwick Castle).

A bill from John Webb to the Marquess of Hertford, itemized in the Wallace Collection archive for December 1855, records two copies of the commode (see P. Hughes, 'The Grand Trianon Commodes by André-Charles Boulle and their Influence,' *Furniture History Society Journal*, Vol. XLIII, 2007, pp. 195-203). However no commodes remain in the Wallace Collection, and there is some scholarly dispute that Lord Hertford might have actually received a total of five: three are recorded in a 1912 probate inventory for his Paris *hôtel particulier* on rue Lafitte, and two, probably from Hertford House, sold from 5 Connaught Place following the death of Sir John E. A. Murray Scott – the eventual heir of part of Lord Hertford's collection – at Christie's, London, 24 June 1913, lot 292 (see P. Hughes, *The Wallace Collection - Catalogue of Furniture,* London, 1996, Vol. III, Appendix VII, p. 1554 & p. 1576).

Determining if the present lot might have been part of the Hertford commission is further hindered by their being a total of eight recorded examples stamped by Blake (three pairs, a single example and the present lot). One pair is preserved in the Frick Collection, New York – almost certainly that acquired from the above referenced sale at Christie's, London in 1913 – another pair was offered at Sotheby's, London, 2 November 1990, lot 231 and then sold Christie's, New York, 25 October 2007, lot 369 ($577,000). One other pair, offered at Christie's, New York, 14 October 1999, lot 452, and a single example sold Sotheby's, London, 16 May 1997, lot 130, were all signed, like the present lot, '*Blake London*' to the reverse of the caryatid angle-mounts. It is possible that the latter single example is the pair to the present lot as they both share distinctive *brèche* marble tops.

There is every possibility that the present lot did not number among those commissioned by the Marquess of Hertford but nonetheless may still have an illustrious pedigree as becoming of such fine cabinetry. When it was first sold in these rooms in 1987, it was offered with a 'de Chaulnes' provenance. This is thought to refer to the 10th duc de Chaulnes, and the commode could conceivably have been part of the substantial refurbishments he made to the Château de Sablé in the 1860s and 70s. In 1877, the 10th duc de Chaulnes also founded the Société du Musée des Arts Décoratifs, one of the precursors of the Union Centrale des Arts Décoratifs, formed three years later and, itself, the origin of the Musée des Arts-Décoratifs in Paris. Owing to his clear enthusiasm for the French decorative arts, it is entirely possible that he commissioned or purchased this magnificent cabinet in keeping with the contemporary interest in models of the previous century.

Though relatively little is known about the Blake family of furniture makers, they are documented as makers of fine 'buhl' furniture from 1826 when Robert Blake is recorded as a 'cabinet inlayer and buhl manufacturer' at 8 Stephen Street in London (C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 18). Over the subsequent decades, Robert's sons, George, Charles, James and Henry were associated with the firm and its workshop moved to various locations in London as its activities diversified and transformed, with various modifications to its name along the way. Apart from the aforementioned commodes and the Slocombe Table at Alnwick Castle, few signed pieces by the family are recorded. Known examples include an octagonal marquetry table signed 'Robert Blake', in the Victoria & Albert Museum, an inlaid piano signed by 'George Henry Blake', in the Metropolitan Museum of Art, New York, and a small floral-inlaid bureau plat (sold Sotheby's, New York, 19 April 2007, lot 122). The model remained of enduring popularity throughout the 19th Century, with later examples recorded by only the most capable Parisian *ébénistes*, notably Henry Dasson, Joseph-Emmanuel Zwiener and François Linke.







100

VIVIANO CODAZZI (BERGAMO C. 1604-1670 ROME) AND VICENTE GINER (C. 1636-1681)

An architectural capriccio*, with a huntsman and riders among ruins, the sea beyond*

oil on canvas
46¾ x 66⅞ in. (119 x 170 cm.)

£30,000-50,000

$38,000-63,000
€36,000-59,000

PROVENANCE:

Major Humphry de Freville, Glebe Farm, Cirencester; sold Christie's, London, 3 December 1926, lot 138, as 'Pannini' (22 gns. to Chapman).
Anonymous sale; Bonhams, London, 8 February 1968, lot 110.
with Lisson Gallery, London, 1968.
Anonymous sale [The Property of a Gentleman]; Sotheby's, London, 22 April 2004, lot 91, as 'Viviano Codazzi and Vicente Giner' (£55,200).
with Cesare Lampronti, Rome, 2008.

EXHIBITED:

London, Lisson Gallery, *Exhibition of 16th, 17th and 18th Century Old Masters*, May-July 1968, no. 7, as 'Codazzi and Domenico Gargiulo'.

LITERATURE:

G. Briganti, *I Pittori Bergamaschi dal XIII al XIX secolo: Il Seicento*, Bergamo, 1983, I, p. 692, no. 36, as 'Codazzi and Reschi'.
D.R. Marshall, *Viviano and Niccolò Codazzi and the Baroque Architectural Fantasy*, Rome, 1993, p. 276, no. VC154, as 'Viviano Codazzi and Vicente Giner'.
G. Sestieri, *Il Capriccio architettonico in Italia nel XVII e XVIII secolo*, Rome, 2015, I, p. 365, no. 119, illustrated.



101

CIRCLE OF GIOVANNI PAOLO PANINI (PIACENZA 1691-1765 ROME)

A capriccio *with figures conversing among ruins*

oil on canvas
39¼ x 53⅝ in. (99.8 x 136.8 cm.)

£20,000-30,000

$26,000-38,000
€24,000-35,000

PROVENANCE:

E.G. Bennett, Oakleigh, Bristol; sold Christie's, London, 17 May 1956, lot 96, as 'Robert' (110 gns. to Wengraf).
with Galerie Alexandre Popoff, Paris, as 'Pierre-Antoine Demachy', from whom acquired in 1958 by,
Maître et Madame Michard Pellissier; Christie's, Paris, 27 June 2007, lot 79, as 'Circle of Giovanni Paolo Panini' (€48,000).
Anonymous sale; Sotheby's, New York, 24 January 2008, lot 353 ($193,000).





102



103



104

102

CIRCLE OF VIVIANO CODAZZI (BERGAMO C. 1604-1670 ROME)

An architectural capriccio *with figures, a port with ships beyond*

oil on canvas
38½ x 51⅞ in. (97.6 x 131.8 cm.)

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:
with Cesare Lampronti, Rome, 2008.

103

ROMAN SCHOOL, 18TH CENTURY

A capriccio *with classical ruins and figures sculpting a statue of Venus*

oil on canvas
43¾ x 39⅞ in. (111.5 x 101.3 cm.)

£4,000-6,000 $5,100-7,500
€4,800-7,100

PROVENANCE:
Anonymous sale; Cambi Casa d'Art, Genoa, 26 February 2008 (=2nd day), lot 1185.

104

ALBERTO CARLIERI (ROME 1672-AFTER 1720 ?)

A capriccio *of a palace courtyard with Christ blessing the Children*

oil on canvas
27½ x 38½ in. (69.8 x 97.8 cm.)

£6,000-9,000 $7,600-11,000
€7,100-11,000

LITERATURE:
D.R. Marshall, 'The Architectural Piece in 1700: The Paintings of Alberto Carlieri (1672-c. 1720), Pupil of Andrea Pozzo', *Artibus et Historiae*, vol. 25, no. 50, 2004, pp. 86, 111 and passim, no. AC106, fig. 87.
G. Sestieri, *Il Capriccio architettonico in Italia nel XVII e XVIII secolo*, Rome, 2015, I, pp. 167-8, fig. 15.



■ 105

A PAIR OF GOLD BUTTONED SILK DAMASK EASY ARMCHAIRS

SUPPLIED BY FEDERICO FORQUET

36 in. (91 cm.) high; 38 in. (96.5 cm.) wide; 35 in. (89 cm.) deep (2)

£2,500-4,000

$3,200-5,000
€3,000-4,700

■ 106

A PAIR OF GOLD BUTTONED SILK DAMASK TWO-SEAT SOFAS

SUPPLIED BY FEDERICO FORQUET

39 in. (99 cm.) high; 72 in. (183 cm.) wide; 38 in. (96.5 cm.) deep (2)

£4,000-6,000

$5,100-7,500
€4,800-7,100







■ 107

A LARGE GOLD BUTTONED SILK DAMASK OTTOMAN

SUPPLIED BY FEDERICO FORQUET

15½ in. (40 cm.) high; 64 in. (163 cm.) wide; 49 in. (125 cm,) deep

£2,000-3,000

$2,600-3,800
€2,400-3,500

■ 108

A PAIR OF GOLD BUTTONED SILK DAMASK EASY ARMCHAIRS

SUPPLIED BY FEDERICO FORQUET

36 in. (91 cm.) high; 38 in. (96.5 cm.) wide; 35 in. (89 cm.) deep (2)

£2,500-4,000

$3,200-5,000
€3,000-4,700







109

A PAIR OF GOLD BUTTONED SILK DAMASK THREE-SEATER SOFAS

SUPPLIED BY FEDERICO FORQUET

39 in. (99 cm.) high; 84 in. (213 cm.) wide; 38 in. (96.5 cm.) deep (2)

£6,000-10,000

$7,600-13,000
€7,100-12,000



■ 110

A PAIR OF FRENCH ORMOLU AND WHITE MARBLE FOUR-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY, MOUNTED AS LAMPS

Each modelled as a maiden holding aloft scrolled branches, on a black slate plinth fitted for electricity, shades not included
26½ in. (67 cm.) high, excluding fitments (2)

£1,500-2,500 $1,900-3,100
€1,800-2,900



111

A PAIR OF ORMOLU-MOUNTED VARIEGATED DARK GREEN MARBLE VASES

MID-20TH CENTURY

Each with swan neck handles issuing from acanthus leaves
15¼ in. (39 cm.) high (2)

£1,000-1,500 $1,300-1,900
€1,200-1,800



112

A PAIR OF FRENCH ORMOLU CHENETS

LATE 19TH CENTURY

Each modelled with Ganymede and Aegina astride Jupiter's eagle, the scrolled feet headed by stylised dragons, each stamped multiple times 'T'
15½ in. (39.5 cm.) high; 9¼ in. (23.5 cm.) wide; 8½ in. (21.5 cm.) deep (2)

£4,000-6,000 $5,100-7,500
€4,800-7,100

The model for these chenets is dated to *circa* 1710. Eighteenth century examples include a pair in the Swedish royal collection at Drottningholm Palace, Stockholm (H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. 1, p. 71, cat. no. 1.10.8, pl. 1.10.9 as the illustration has been switched and is incorrectly marked); and a pair in the Frick Collection (D. Dubon & T. Dell, *Furniture in the Frick Collection*, New York, 1992, vol. VI, pp. 243-248).





■ 113

A PAIR OF ORMOLU AND SIMULATED PORPHYRY TABLE LAMPS
AFTER A MODEL BY BENJAMIN VULLIAMY

Each mounted with lion masks and tassels, on a black marble plinth, with pleated ivory silk shade, fitted for electricity
40½ in. (103 cm.) high, excluding fitments, extendable (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900

■ 114

A SET OF FOUR LACQUERED-BRASS AND SIMULATED PORPHYRY TABLE LAMPS
AFTER A MODEL BY BENJAMIN VUILLAMY

Each mounted with lion masks and tassels, with pleated ivory silk shade, fitted for electricity
22¾ in. (58 cm.) high, excluding fitments (4)

£4,000-8,000 $5,100-10,000
€4,800-9,400





(detail of bergère)



The Tapestry Drawing Room at Nostell Priory, 1952 showing lot 15 *in situ*.
© Country Life Picture Library

■ 115

A SUITE OF LOUIS XVIII GILTWOOD SEAT FURNITURE

CIRCA 1820

Comprising eight fauteuils, two bergères and two canapés, each beaded frame carved with foliage and covered in green silk damask, the bergères with squab cushions, each fauteuil with remains of a paper label
The fauteuils: 37¼ in. (94.5 cm.) high; 21½ in. (54.5 cm.) wide; 25 in. (63.5 cm.) deep
The bergère: 37¼ in. (94.5 cm.) high; 26¼ in. (67 cm.) wide; 22 in. (56 cm.) deep
The canapés: 37¼ in. (94.5 cm.) high; 82½ in. (210 cm.) wide; 24 in. (61 cm.) deep (12)

£15,000-25,000 $19,000-31,000
€18,000-29,000

PROVENANCE:

Charles Winn (d. 1874), Tapestry Room, Nostell Priory, Wakefield, Yorkshire, and by descent to, Lord St. Oswald; sold Christie's, London, 5 July 2007, lot 215 (£22,800).

LITERATURE:

'Nostell Priory, Yorkshire: A Seat of Lord St. Oswald', *Country Life,* 27 April 1907, p. 595, 'Tapestry Saloon'.
C. Hussey, 'Nostell Priory, Yorkshire - III. The Property of the Trustees of the Late Lord St. Oswald.', *Country Life,* 30 May 1952, p.1655, fig. 11, illustrated in the tapestry drawing room.
'Nostell Priory, Yorkshire: entièrement décoré par Adam et Chippendale', *Connaissance des Arts*, no. 155, January 1965, p. 57, fig. 3.

This splendid suite would appear to have been amongst the furniture introduced at Nostell Priory, Wakefield, Yorkshire by Charles Winn following his marriage to Priscilla Strickland in 1819 and the modernisation of the rooms under the Frith Street decorator Thomas Ward. Their architecture relates to that of the Tapestry Room's circular 'Loo' table and companion writing-table (see Christie's sale at Nostell Priory, 30 April-lst May 1990, lot 357). These chairs are conceived in the full-blown Louis XVI manner, but were in fact executed in the first years of the Restauration *circa* 1820.

Nostell Priory was erected by Sir Rowland Winn, 4th baronet (d.1765) under the supervision of architect Thomas Paine (d.1789). The furnishings were provided by Thomas Chippendale (d.1775) and the Nostell commission is regarded as one of his most important.







116

GIOVANNI BATTISTA BUSIRI (ROME 1698-1757)

A Roman capriccio *with the Colosseum and the Arch of Constantine; and A Roman* capriccio *with the Campo Vaccino, the Arch of Septimus Serverus, the Temple of Saturn and the Palazzo dei Senatori*

oil on canvas
26⅜ x 39 in. (67 x 99 cm.)   a pair (2)

£30,000-50,000 $38,000-63,000
€36,000-59,000

PROVENANCE:

Anonymous sale [The Property of a Gentleman]; Christie's, London, 22 April 1994, lot 248, as 'Circle of Hendrik Frans van Lint' (£54,300).
Bufacchi collection, Rome, the first no. 38 D, the second no. 43 D (according to labels on the reverse).
with Cesare Lampronti, Rome, 2008.





117

GIOVANNI BATTISTA INNOCENZO COLOMBO (AROGNO 1717-1793)

An architectural capriccio *with a horseman and figures by a fountain;*
and An architectural capriccio *with figures resting by a column*

the second signed and inscribed 'I.B.I.COLUMBA / PINX.' (lower left, on the plinth of the column)
oil on canvas
40⅞ x 58 in. (103.8 x 147.1 cm.) a pair (2)

£30,000-50,000 $38,000-63,000
€36,000-59,000

PROVENANCE:

Anonymous sale; Semenzato, Venice, 19 November 2000, lot 145 (345,100,000 lira).
Anonymous sale [The Property of a Californian Private Collector]; Christie's, New York, 24 January 2003, lot 59 ($71,700).
with Cesare Lampronti, Rome, 2008.

LITERATURE:

G. Sestieri, *Il Capriccio architettonico in Italia nel XVII e XVIII secolo*, Rome, 2015, I, pp. 379-81, nos. 2a and 2b, illustrated.





118



119

118

CIRCLE OF JOHANN ANTON RICHTER (STOCKHOLM 1665-1745 VIENNA)

A Venetian capriccio *with figures by the water*

oil on canvas
36 x 46⅝ in. (91.5 x 118.4 cm.)

£7,000-10,000

$8,800-13,000
€8,300-12,000

119

FRANZ KAISERMANN (YVERDON 1765-1833 ROME)

The arch of Constantine, with the Colosseum behind, Rome

with inscription 'Preaux [?] Nº . 5' (*verso*)
black chalk, pen and grey ink, watercolour, watermark Strasburg lily
20½ x 28⅞ in. (52 x 73.3 cm.)

£800-1,200

$1,100-1,500
€950-1,400

120 No Lot



121

ATTRIBUTED TO VIVIANO CODAZZI (BERGAMO C. 1604-1670 ROME)

An architectural capriccio *with figures bustling before the Colosseum*

oil on canvas
48¼ x 77 in. (122.5 x 195.5 cm.)

£10,000-15,000

$13,000-19,000
€12,000-18,000

PROVENANCE:
Anonymous sale; La Habana, Havana, 3 April 2000, lot 61.



■ 122

A PAIR OF NAPOLEON III ORMOLU, PATINATED-BRONZE AND MARBLE THREE-LIGHT CANDELABRA

THIRD QUARTER 19TH CENTURY

Each classically-draped maiden holding a fluted horn issuing three foliate branches and a central fluted stem, on a marble base

44 in. (112 cm.) high (2)

£6,000-9,000 $7,600-11,000
€7,100-11,000

■ 123

AN EMPIRE ORMOLU, PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE STRIKING MANTEL CLOCK

CLAUDE GALLE, PARIS, CIRCA 1815

The case supported by two female figures, the dial signed 'Galle / RUE VIVIENNE No.9', the twin barrel movement with countwheel strike to bell

19½ in. (50 cm.) high; 26 in. (66 cm.) wide; 7½ in. (18.5 cm.) deep

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 16 April 2007, lot 627. (€15,600)

A clock of the same model by Claude Galle and similarly signed to the dial as the present lot, sold Perrin-Royere-Lajeunesse, Versailles, 25 November 1984, lot 130.
(H. Ottomeyer and P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, p. 709, fig, 28.)





124

A LOUIS XIV ORMOLU STRIKING MANTEL CLOCK, THE GLASS DIAL WITH LUNAR AND FULL TERRESTRIAL CALENDARS

THE DIAL SIGNED FRANCOIS RICHARD, LUNEVILLE, CIRCA 1710-1730 AND WITH MOVEMENT AND UPDATE/S BETWEEN 1766 AND CIRCA 1850

The case surmounted by Aegina on the back of Jupiter in the form of an eagle rising from flames, the glass dial engraved and gilded from the reverse, its arch with a cartouche bearing the arms of Elisabeth Charlotte of Orléans, the Roman chapter ring with an inner concentric minute ring, with subsidiary rings below inscribed 'JOURS DE MOIS' giving day of the week and date and 'JOURS DE LA LUNE', giving month and the days of the lunar month, signed below 'F. RICHARD / A LUNEVILLE', all rings with pierced and engraved blued steel hands beneath the glass dial, the movement replaced and altered, probably *circa* 1850, suspended with four brass brackets, with twin barrels, now converted to anchor escapement and with pierced countwheel strike to bell, with later calendar work to pierced extended front plate below

36¼ in. (92 cm.) high; 25 in. (63.5 cm.) wide; 10¼ in. (26 cm.) deep

£60,000-100,000 $76,000-130,000
€71,000-120,000

PROVENANCE:

Almost certainly commissioned from François Richard for Elisabeth-Charlotte d'Orléans (1676-1744) for her Grand Cabinet at the château de Lunéville, until moved *circa* 1737 to the château de Commercy, and by descent to either:
- her eldest son Francis I (1708 -1765) Holy Roman Emperor and Grand Duke of Tuscany;
- or her daughter Anne Charlotte abbesse de l'Abbaye de Sainte-Waudru, Mons;
- or her second son Charles-Alexandre de Lorraine (1712-1780), Gouverneur des Pays-Bas Autrichiens, and his spouse Archduchess Marie-Anne (sister of Maria-Theresa of Austria, wife of Charles' eldest brother Francois I);
- or to Anne-Marguerite de Ligniville (1686-1772), comtesse du Saint-Empire and princesse de Beauvau-Craon, dame d'honneur to Elisabeth-Charlotte d'Orléans at the château de Lunéville, through the exercise of her droit de charge.
Comtesse d'Yvon, spouse of Comte d'Yvon, Inspecteur du Garde-Meuble de la couronne, sold 'Vente de Madame d'Yvon', Galerie Georges Petit, Paris, 30 May - 4 June 1892, lot 497 (described as part of a garniture de cheminée en bronze doré, comprising: d'une pendule-cage laissant voir un movement à triple cadran marquant les heures, les minutes, les mois et les phases de la lune. De chaque quôté sont des figures d'amour debout tenant l'un, une torche enflammée, l'autre, un rameau. Comme couronnement, un groupe: Junon et l'aigle dans les nuages; socle orné de mascarons et d'ornements à volutes, supporté par des groupes de dauphins), where acquired by M. Thirion, 15 rue Vivienne (for 2,650 francs).
Prince Ruspoli of Poggio Suasa (1838-1899), Rome, and thence by descent, until sold, 'The Property of a Nobleman', sold Christie's London, 20 June 1985, lot 38
The Exceptional Sale; Christie's, London, 7 July 2011, lot 42 (£103,250).



A portrait of Elisabeth-Charlotte of Orléans at the Château de Versailles.
© Direction des Musées France, 1986

LITERATURE:

Almost certainly described in F. Husson*, Eloge historique de Jacques Callot*, Brussels, 1766, p. IX, '...*Pendule, dont les Platines & le Cadran étoient de Cristal, & dont on voyoit toutes les Roues se mouvir..*'.
L. Germain, *'Journal de la Société d'Archéologie Lorraine et du Musée Historique Lorrain*', 1892, pp. 225-228
Tardy, *Dictionnaire des Horlogers Français*, vol II, Paris, 1971, pp. 553-554.
J.Charles-Gaffiot (ed.), *Lunéville Fastes du Versailles lorrain*, exhibition catalogue, Paris, 2003, p. 77.
J.Charles-Gaffiot, *Le Mobilier d'Apparat des Palais Lorrains sous les règnes des duc Léopold et François III*, Metz, 2009, p. 34 and p. 36.

THE DUKE AND DUCHESS OF LORRAINE

Léopold-Joseph-Charles-Dominique-Agapet-Hyacinthe, Duke of Lorraine and Bar (1679-1729), succeeded his father, Charles V, in 1690. Born in Innsbruck, where his family was in exile under the protection of Leopold I, Holy Roman Emperor, and after whom he was named, Léopold served in the Imperial army and in 1697 was given command of the army of the Rhine. With the end of the Nine Years War in 1697, the treaty of Ryswick restored the duchies of Lorraine and Bar to the house of Lorraine. In 1698 Léopold returned to his capital, Nancy. In October 1698 he married Elisabeth-Charlotte of Orléans (1676-1744), niece of Louis XIV and petite fille de France, at the Palace of Fontainebleau.

Despite the diplomatic marriage between the houses of Orléans and Lorraine, Nancy was again occupied during the War of the Spanish Succession (1700-1713), forcing the duke and duchesse to move to the Château de Lunéville. During this time (1708-1709), the architect Germain Boffrand (1667-1754), a pupil of Jules Hardouin-Mansart (1646-1708), created designs which were to change Lunéville into the 'Versailles of Lorraine'. A fire in 1719 destroyed the house, although it would subsequently be rebuilt.

THE COMMISSION FOR A PENDULE A TROIS CADRANS

The unusual glass dial of this clock is engraved with the coat-of-arms of Elisabeth-Charlotte d'Orléans suggesting that the clock was commissioned from Richard to stand in her *appartements* at the château de Lunéville and most certainly in her Grand Cabinet. The glass dial 'à triple cadrans' would have indeed been befitting as in perfect harmony with the mirrored walls and large windows of her *Grand Cabinet*, as illustrated by a recent gouache commissioned by Jacques Charles-Gaffiot giving an impression of the splendor of the *Grand Cabinet* before the fire of 1719 and featuring the present clock on the mantelpiece. M.Charles-Gaffiot suggests that the clock may have been among the pieces which escaped the fire, as did some of the old master paintings from the château such as the large toiles by Jean-Baptiste Martin (1659-1735), today in the *Salle des Gardes* of the Imperial Palace of Hofburg, Innsbrück (J.Charles-Gaffiot, *ibid.*, p.34). The present clock would then almost certainly have accompanied the duchesse to the château de Commercy circa 1737, until bequeathed upon her death in 1744 to one of her children. It is most probable that the clock would have been inherited by her second son Charles-Alexandre or that it would have become the property of Anne-Marguerite de Ligniville, princesse de Beauvau-Craon for the château de Haroué, as a result of the latter having exercised her *droit de charge* at the death of the duchesse de Lorraine in 1744. Such was indeed the case with the magnificent coffret en crystal de roche which originally stood in the '*Galerie des Hommes Illustres*' in the North West Wing of the Palais-Royal where Anne d'Autriche and the then young King Louis XIV resided from 1643 until the latter moved to the Louvre in 1661.

That Léopold would have most certainly commissioned the present clock for the ducal household is further supported by a number of recorded payments from the duc to Richard illustrating what appears to have been a rather fructuous relationship. These include a *payment in April 1710 listed under 'Dépenses extraordinaires', describing:*


IOVRS
LVNE



'De la somme de cent quatre livres cinq sols au Sr Richard pour marchandises qu'il a fourny en l'hôtel pendant le présent mois suivant son mémoire... 104. 5s' [See *Archives départementales de Meurthe-et-Moselle*, ref. AD 54B art. 1956]. Correspondence from 1713 describing the payment of 400 livres from the duke to François Richard in anticipation of the latter's trip to Paris to acquire elements necessary for the execution of a clock - though it appears in this case a more complex clock with moving figures - commissioned by the duke, further supports that Richard was actively involved in supplying clocks and possibly other mechanical objets d'art to the ducal household. The letter from the duke dated 17 July 1713 reads:

'Monsieur,
Le Sr. Richard, horloger de Son Altesse Royale a Luneville, etant oblige d'aller à Paris pour y faire emplettes de certaines choses qu'il ne peut pas trouver dans ce pays, lesquelles lui sont necessaires pour achever une pendule a carillons ornee de plusieurs figures mouvantes. Son Altesse Royale m'a ordonne de vous escrire de sa par[t] pour vous mander de faire delivrer audit Richard la somme de 400 livres fournies en deduction de celle qu'on lui donnera pour le prix de ladite pendule à laquelle il travaille depuis un an et ce a quoi j'obeis en vous renouvellant que j' ai l'honneur d'etre avec respect, Monsieur, Votre tres humble et tres obligeant serviteur,
[signed] Vaultrin'

THE 1892 COLLECTION SALE OF THE COMTESSE D'YVON

Madame d'Yvon married the Comte d'Yvon*, Inspecteur du Garde-Meuble de la couronne* under the reign of Louis-Philippe and a man of 'artistic tastes' in 1842, after the death of her first husband, an English man by the name of Samuel Smith. The Comte and the Comtesse d'Yvon resided at 20 rue de la Chaise, Paris, and were renowned for their magnificent and extensive collection of old master paintings, drawings, tapestries and objets d'art. The d'Yvon collection appears in Galignani's New Paris guide for 1862 as a private museum, visible by application in writing, the tapestries in the Grand Salon alone being noted as worth 100,000 *francs*. The collection sale of the d'Yvon collection took place over six consecutive days from 30 May to 4 June 1892, at Galerie Georges Petit, in Paris and featured the present clock as part of a garniture under lot 497, and the pair of chenets en suite as lot 519.

PRINCE RUSPOLI POGGIO DI POGGIO SUASA

Emanuele Francesco Maria dei Principi Ruspoli (1838-1899) was the 1st Principe di Poggio Suasa, son of Bartolomeo dei Principi Ruspoli and wife Carolina Ratti, and great-nephew of Cardinal Bartolomeo Ruspoli. He was Nobile di Viterbo e di Orvieto and Prince of Holy Roman Empire. Emanuele was made a Knight Grand Cross of the Order of the Crown of Italy and received the Silver Medal of Military Valor in 1859.

FRANCOIS RICHARD: *'HORLOGER-MECANICIEN'*

François Richard (1678-1759) was born in Charleroi and worked in Nancy from 1708 where he became '*machiniste du roi'*. He is recorded as having executed a *'rocher mécanique*' for Stanislas I Leszczynski (1677-1766), King of Poland and also Duke of Lorraine, as well as a '*belle pendule*' which he supplied to Léopold, duc de Lorraine in 1727 for 100,000 *livres* (for the mechanical workmanship alone and none of the *embellissements* as is specified in the *'Bibliothèque Lorraine ou Histoire des Hommes Illus*tres' by Dominique Augustin Calmet, 1751, col. 813 to 818).



■ ~125

A LOUIS XIV ORMOLU-MOUNTED, TORTOISESHELL AND BRASS-INLAID 'BOULLE' MARQUETRY STRIKING BRACKET CLOCK

GILBERT, PARIS, EARLY 18TH CENTURY,
AFTER A MODEL BY ANDRE-CHARLES BOULLE

The case surmounted by figure of Chronos, the white enamel dial signed 'GILBERT A PARIS', the twin barrel movement with later Brocot escapement and countwheel strike to bell, the backplate signed 'Gilbert A Paris - 791'; the pedestal later, incorporating earlier elements
The clock: 50½ in. (128.3 cm.) high; 24 in. (61 cm.) wide; 10 in. (25.4 cm.) deep
The pedestal: 33 in. (83.8 cm.) high; 35 in. (89 cm.) wide; 11 in. (28 cm.) deep; 83½ in. (212 cm.) high, overall (2)

£40,000-60,000 $51,000-75,000
€48,000-71,000

PROVENANCE:

Almost certainly purchased *circa* 1780 by Quentin Craufurd, seized during the Revolution and restituted in 1816.
His sale, Paris, November 1820, lot 458.
Anonymous sale; Sotheby's, Paris, 29 March 2007, lot 26 (€102,000).

LITERATURE:

G. Mézin, "Chez Quentin Craufurd en 1819 : Le Goût d'un gentleman espion", in *Bulletin de la Société de l'Histoire de l'Art Français, année 2009*, Paris, 2010, (illustrated).

Possibly Louis François Gilbert, Paris, *fl.* 1734 to 1748.



126

A MAHOGANY LIBRARY DESK

PROBABLY BY ARTHUR BRETT,
AFTER A DESIGN BY THOMAS CHIPPENDALE

The brown leather writing surface above a frieze drawer flanked by a cupboard door enclosing four drawers, the doors to reverse enclosing a drawer above vertical divisions
32 in. (81 cm.) high; 78 in. (198 cm.) wide; 47 in. (119.5cm.) deep

£10,000-15,000 | $13,000-19,000
€12,000-18,000

The present desk is a direct copy of the celebrated 'library table' supplied by Thomas Chippendale to Sir Rowland Winn for Nostell Priory, Yorkshire in 1767 (C. Gilbert, *The Life and Works of Thomas Chippendale*, 1978, vol. II, pp. 240-241, pl. 440-441). Chippendale's model 'completely finished in the most elegant taste' cost Sir Rowland the then princely sum of 72p 10s. A photograph of the Nostell Priory desk was included in Oliver Brackett's *Thomas Chippendale: A Study of his Life, Work and Influence* published in 1924 (plate XXXVI). This book, whose author was the Curator of Furniture at the Victoria and Albert Museum, London, no doubt contributed to the enthusiasm to reproduce this design.



Sir Rowland Winn, 5th Baronet (1739-1785) and his wife Sabine Louise d'Hervat (1734-1798) in the library at Nostell Priory with a Chippendale Desk, the painting by Hugh Douglas Hamilton RHA (Dublin 1739/40-1808)
© National Trust





■ 127

A PAIR OF ITALIAN PORPHYRY AND WHITE MARBLE COLUMNS

Each surmounted by an amphora

32½ in. (82.5 cm.) high; 5¼ in. (13.5 cm.) square (2)

£2,000-4,000 $2,600-5,000
€2,400-4,700



■ 128

A PAIR OF PORPHYRY URNS AND COVERS

Each of ribbed form, the domed cover with turned finials

22 in. (56 cm.) high; 13 in. (33 cm.) diameter (2)

£2,000-4,000 $2,600-5,000
€2,400-4,700



■ 129

FOUR ITALIAN ROSSO ANTICO MARBLE ROMAN COLUMNS

AFTER THE ANTIQUE

Comprising two models of Trajan's Column, one model of the column of Marcus Aurelius and a further fluted column

20¾ in. (53 cm.) high; 4 in. (10 cm.) square, and slightly smaller (4)

£3,000-5,000 $3,800-6,300
€3,600-5,900



130

A PAIR OF ITALIAN SILVERED-BRONZE AND PORPHYRY BUSTS OF TRAJAN AND AUGUSTUS

Each on a black marble socle

17¼ in. (44 cm.) high (2)

£3,000-5,000

$3,800-6,300
€3,600-5,900

■ 131

A SET OF SEVEN ITALIAN SILVERED AND GILT-METAL BUSTS OF ROMAN EMPERORS

Each silvered head and gilt torso above a silvered name plaque and turned socle

21 in. (53.5 cm.) high, and slightly smaller (7)

£10,000-15,000

$13,000-19,000
€12,000-18,000





132

A SET OF SIX ITALIAN SILVER-GILT AND HARDSTONE BUSTS OF ROMAN EMPERORS

MARK OF ATTILIO CODOGNATO, VENICE

Each mounted on a hardstone plinth, numbered 'I-VI', *marked to the reverse and underneath*

10 in. (25.5 cm.) high, and slightly smaller (6)

£6,000-10,000 $7,600-13,000 €7,100-12,000

133

A FRENCH ORMOLU ENCRIER

BY ODIOT, PARIS

Surmounted by a figure of Apollo, the inkwells modelled as horns supported by angels and flanked by sphinxes, the base fitted with a frieze drawer, stamped twice 'ODIOT A PARIS' and '902102'

12½ in. (32 cm.) high; 17¼ in. (44 cm.) wide; 8 in. (20 cm.) deep

£6,000-10,000 $7,600-13,000 €7,100-12,000







■ **134**

A SET OF SIX FRENCH ORMOLU SIX-LIGHT CANDELABRA
BY ODIOT, PARIS, AFTER THE 1809 DESIGN

Each surmounted by a figure of Victory above scrolled branches, the square plinth conformingly decorated with classical figures
31½ in. (78 cm.) high (6)

£20,000-30,000 $26,000-38,000
€24,000-35,000



■ **135**

A LARGE EMPIRE AUBUSSON CARPET
EARLY 19TH CENTURY

The green field woven all over with a rectangular trellis of flowerheads, the spandrels woven with panels of flowerheads issuing from roundels, the centre woven with lozenges and trailing roses between foliate and line borders, overall surface dirt, areas of uneven wear and splits, scattered repairs, backed
20 ft. 1 in. x 17 ft. 5 in. (611 x 530 cm.)

£7,000-10,000

$8,800-13,000
€8,300-12,000

PROVENANCE:
The Alberto Tedeschi Collection; sold Sotheby's London, 22 March 2007, lot 194 (£24,000).

■ 136

A VENETIAN GLASS TWENTY-FOUR-LIGHT CHANDELIER

Fitted for electricity, minor losses and replacements
78¾ in. (200 cm.) high, approx.

£8,000-12,000 $11,000-15,000
€9,500-14,000





■ 137

A PAIR OF ENGLISH BRASS COAL URNS
LATE 19TH/EARLY 20TH CENTURY,
IN THE MANNER OF ROBERT ADAM

Each with carrying handles and tin liner
27 in. (68.5 cm.) high; 15 in. (38 cm.) diameter (2)

£1,000-1,500 $1,300-1,900
€1,200-1,800

■ 138

A GEORGE IV BURR-OAK, OAK AND EBONISED BREAKFRONT SERVING-TABLE
CIRCA 1825

The stepped top with raised back above a panelled frieze and scrolled supports
53½ in. (136 cm.) high; 111 in. (282 cm.) wide; 37½ in. (95.5 cm.) deep

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ 139

A PAIR OF ENGLISH BRONZE COLZA OIL LAMPS

BY GARDNER'S, SECOND HALF 19TH CENTURY

Each stem surmounted by a vase and issuing a single branch with cut-glass shade, on a later stop-fluted mahogany pedestal with green-painted base, one stamped 'E & J GARDNER MANUFACTURERS/ 453, STRAND LONDON', the other 'GARDNERS MANUFACTURERS/ CHARING CROSS LONDON', minor differences, fitted for electricity
The lamps: 22½ in. (57 cm.) high
The pedestals: 46½ in. (118 cm.) high;
16½ in. (42 cm.) square (2)

£10,000-15,000 $13,000-19,000
€12,000-18,000

PROVENANCE:
Maitre et Mme Michard-Pelissier; sold Christie's, Paris, 27 June 2007, lots 20 & 21 (combined price €43,200).

In 1783, the chemist Ami Argand (1759 - 1803) invented an oil lamp burner that burned ten-times brighter than a candle. The lamp primarily used rapeseed oil, which was particularly viscuous and could not be conducted with a wick. Thus the reservoir of oil was placed higher than in previous lamp designs so that the oil could travel through the effect of gravity. This burner became an immense success for the form as much as for the light it provided, but was soon replaced by the *sinumbre* oil lamp, which also produced a bright light and without a shadow. A number of lamps similar to the present lot are illustrated in J. Bourne and V. Brett, *L'Art du Luminaire*, Flammarion, Paris, pp. 132-137.







(detail)



■ 140

A GEORGE IV MAHOGANY SIDE TABLE

CIRCA 1825

The pink granite top on a moulded frieze, supported on winged lion monopodia supports

37½ in. (95 cm.) high; 70 in. (178 cm.) wide; 37¼ in. (94.5 cm.) deep

£7,000-10,000

$8,800-13,000
€8,300-12,000

■ 141

AN ITALIAN PORPHYRY AND PATINATED-BRONZE CENTRE TABLE

The rectangular top on patinated-bronze addorsed winged lion supports
31½ in. (83 cm.) high; 39½ in. (100 cm.) wide; 47½ in. (121 cm.) deep

£10,000-15,000

$13,000-19,000
€12,000-18,000









■ **142**

TWO ITALIAN MARBLE BUSTS OF EROS AND COMMODUS

SECOND HALF 19TH CENTURY, AFTER THE ANTIQUE

Each on a spreading socle
Eros 25 in. (63.5 cm.) high; Commodus 27 in. (69 cm.) high (2)

£4,000-6,000 $5,100-7,500
€4,800-7,100

■ **143**

A PAIR OF ITALIAN SICILIAN JASPER AND CIPOLLINO MARBLE PEDESTALS

Of tapering form
46 in. (117 cm.) high; 14 in. (36 cm.) wide; 12 in. (32 cm.) deep (2)

£1,500-2,500 $1,900-3,100
€1,800-2,900

PROVENANCE:
Aladar Zellinger de Balkany (1900-1983), and by descent.





■ 144

AN ITALIAN WHITE AND BRECCIA MARBLE BUST OF THE EMPEROR VESPASIAN

17TH CENTURY, AFTER THE ANTIQUE

With later classical drapery and clasp to right-shoulder
32 in. (81.5 cm.) high

£6,000-9,000 | $7,600-11,000
€7,100-11,000

■ 145

A LARGE GRANITE AND MARBLE OBELISK

MID-20TH CENTURY

The *siena* marble square stepped plinth inset with porphyry plaques and green marble banding
68 in. (172.5 cm.) high; 21¾ in. (55.5 cm.) square

£3,000-5,000 | $3,800-6,300
€3,600-5,900



146

A NEAR PAIR OF ITALIAN MARBLE MEDALLIONS OF A UNICORN AND A HOUND
18TH CENTURY

The hound after Benvenuto Cellini; each in a later moulded *bardiglio* marble oval frame
10½ in. (26.5 cm.) high; 14 in. (36 cm.) wide (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ 147

AN ITALIAN MARBLE JARDINIERE
LATE 19TH/EARLY 20TH CENTURY

With square everted foliate-carved lip and part gadrooned socle
24¼ in. (61.5 cm.) high; 25½ in. (65 cm.) square

£2,000-4,000 $2,600-5,000
€2,400-4,700



■ 148

AN ITALIAN MARBLE FIGURE OF DAVID
BY E. PASQUINI, LUCCA, LATE 19TH CENTURY,
AFTER THE MODEL BY GIANLORENZO BERNINI

Naturalistically carved and poised with his sling upon a stepped base, signed 'RIPR SC E. PASQUINI/ QUERCEMA/ITALIA LUCCA
48½ in. (123 cm.) high

£4,000-6,000 $5,100-7,500
€4,800-7,100

The original model by Bernini is in Galeria Borghese, Rome.



■ 149

A PAIR OF LARGE ITALIAN ALABASTER VASES AND COVERS
LAST QUARTER 19TH CENTURY

Of baluster form, carved with acanthus and foliate garlands, restorations
60 in. (152.5 cm.) high; 17 in. (43 cm.) diameter, approx. (2)

£8,000-12,000

$11,000-15,000
€9,500-14,000



THE BESTEGUI EMPERORS

■150

A SET OF FOUR MONUMENTAL PARCEL-GILT AND PATINATED-BRONZE OVER LIFE-SIZE FIGURES OF LUCIUS VERUS, DRUSUS, TRAJAN AND AUGUSTUS CAESAR

MID-20TH CENTURY, AFTER THE ANTIQUE

Each on a mottled dark grey marble and composition pedestal and inscribed 'LUCIUS VERUS CAESAR IMPERATOR CLXI.AD-CLXIX.AD', 'DRUSUS CAESAR IMPERATOR XXIII.AC-VIIAD', 'TRAIANUS CAESAR IMPERATOR XCVIII.ADCXVII. AD' and 'AUGUSTUS CAESAR IMPERATOR XXVII. AC-XIIII.AD'

133 in. (338 cm.) high, overall, approx. (4)

£60,000-100,000 $76,000-130,000
€71,000-120,000

PROVENANCE:

Charles de Bestegui (1895 - 1970), *hôtel particulier* on the rue Constantine, Paris.

These impressive statues were commissioned by Charles de Beistegui (1895 - 1970), the legendary *bon vivant*, for his *hôtel particulier* on the rue Constantine, Paris. The heir to a Mexican silver fortune, Beistegui had a flair for the theatrical and, in collaboration with the Cuban-born architect Emilio Terry (1890-1969) and his assistant Michel de Bros, designed elaborately themed rooms and garden follies in grand neo-classical style.

Beistegui was admired by many, including Robert de Balkany, who shared Beistegui's all-consuming passion for collecting and creating grand settings.

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.







■ 151

AN ITALIAN ROYAL ORMOLU-MOUNTED LAPIS LAZULI, PORPHYRY, CRYSTAL AND ONYX INKSTAND MODELLED AS LA FONTANA DEI DIOSCURI, ROME

ATTRIBUTED TO THE WORKSHOPS OF GIUSEPPE VALADIER, ROME, EARLY 19TH CENTURY

The central obelisk flanked by ink-wells mounted with Castor and Pollux, with a later silver-gilt plaque to the reverse inscribed 'IN RICORDO DI NOSTRO PADRE NATALE 1983' and engraved with four signatures 'Vittorio Emanuele Maria Pia Maria Gabriella Maria Beatrice', stamped '925', restorations
25½ in. (54.5 cm.) high; 12¼ in. (32 cm.) wide; 13 in. (33 cm.) deep

£30,000-50,000

$38,000-63,000
€36,000-59,000

PROVENANCE:
King Umberto II of Italy (1904-1983).
The late Lord Forte; sold Christie's, London, 12 July 2012, lot 13 (£63,650).

This inkwell was gifted to Lord Forte by King Umberto II of Italy (1904-1983), and his family, in recognition of his loyal friendship.

King Umberto was the last King of Italy and was a member of the Royal House of Savoy. This ancient dynasty gradually gained power and territory in the region from the 11th century, seeing Italy reunited for the first time since the 6th Century under Victor Emanuel II of Savoy (1820-1878) in 1861. The ancient House of Savoy was, however, only to see four monarchs and maintain rule of the unified Italy for a mere eighty-five years before being deposed in 1946 when the Italian constitutional referendum declared the country a republic.

THE VALADIERS

This magnificent inkstand, constructed of precious lapis lazuli and porphyry enriched with finely sculpted ormolu mounts, is typical of the *oeuvre* of the Valadier workshop. The celebrated dynasty of *fonditori di metalli* was founded by Andrea Valadier (d. 1759) in Rome in 1725 but reached its zenith under his son Luigi, who was said to be producing his finest work at the time of his death in 1785. It was then that the workshops passed to his son Giuseppe (d. 1839). Giuseppe's prime interest, however, was architecture; he was a skilled draughtsman producing designs both for fine works of art and for building projects such as the Piazza del Popolo and the Pincio. Under his management the workshops continued to produce magnificent objects, but Giuseppe never gained quite the acclaim his father had enjoyed. The workshop was eventually sold in 1827, having been the leading silversmith and bronze-founders of Rome for a century.

The Valadiers are known to have specialised in producing spectacular ormolu-mounted architectural objects, often contrasting the specimens of the most colourful and highly prized hardstones in their creations and drawing on Rome's rich architectural history for inspiration. One of the most magnificent architectural fantasias to be produced by the workshop was the *surtout de table* or *deser* created by Luigi Valadier, employing a multitude of brightly coloured hardstones. It was purchased by Carlos IV of Spain and remains in the collection at the Palacio Real, Madrid. Another comparable work, attributed to both father and son, is the figure *Rome assise,* which incorporates both porphyry and lapis and features foliate swags, seemingly one of the Valadier trademarks (exhibition catalogue, *Luigi Valadier au Louvre ou l' Antiquité exaltée*, The Louvre, Paris, 1994, pp. 100-107).





The Fontana dei Dioscuri, Rome.

LA FONTANA DEI DIOSCURI

The Fontana dei Dioscuri stands in Piazza del Quirinale outside the Palazzo del Quirinale, Rome. The first fountain to occupy the site was commissioned by Pope Sixtus V in the late 16th century. Following this, the *piazza* underwent various remodelling — the most ambitious of which was commissioned by Pope Pius VI in the 1780s. Work was slow, however, and had to be suspended from 1798 during the French occupations of the city, after which the original fountain was lost. The present version was assembled in 1818 following the expulsion of the French on instruction of Pope Pius VII and under the direction of the architect Raffaele Stern (1774-1820).

The Palazzo del Quirinale, also known as the Quirinal Palace, remained a Papal residence until 1870, when Rome became the capital of the newly unified Italian state, and then the palace became the official residence of the Italian Royal family. The palace only saw four rulers from the house of Savoy before the Italian monarchy was deposed following the referendum in 1946, when the country became a republic and the palace became the official presidential residence.

Given the Royal provenance of this lot, it is possible that it may originally have formed part of the Royal collections housed at the Palazzo del Quirinale.

Various models of the Fontana dei Dioscuri were made as inkstands, the most celebrated of which is the silver, gold and lapis lazuli example by master silversmith Vincenzo Coacci (1756-1794), which was given to Pope Pius VI and is now in the collection of the Minneapolis Institute of Arts. A closely related inkstand also depicting the Fontana dei Dioscuri, attributed to Francesco Righetti (1749-1819), was sold from the Ancienne Collection d'Heli Talleyrand Duc de Talleyrand, Christie's, Paris, 26 November 2005, lot 221.



King Umberto II of Italy (1904-1983).





■ 152

A FRENCH ORMOLU AND BRASS MARQUETRY STRIKING CARTEL CLOCK

19TH CENTURY

The twin barrel movement with later Brocot regulation and countwheel strike to bell, restorations

42 in. (106.7 cm.) high; 20 in. (50.8 cm.) wide; 8 in. (20.3 cm.) deep

£8,000-12,000 — $11,000-15,000 / €9,500-14,000





■ 153

A PAIR OF EMPIRE ORMOLU, PATINATED-BRONZE AND PINK GRANITE FIVE-LIGHT CANDELABRA

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1805

Each with a maiden supporting four scrolling cornucopia branches and an amphora, on a rectangular pink granite plinth on claw feet and later circular plinth, the granite plinth possibly associated

35 in. (89 cm.) high; 13½ in. (34 cm.) wide; 6 in. (15 cm.) deep (2)

£15,000-25,000 — $19,000-31,000 / €18,000-29,000

The design for the female supports, classically draped and holding in one hand a laurel wreath, is identical to that of a pair of candelabra delivered by Claude Galle (d. 1815) in 1807 for the *chambre de l'Impératrice* at Fontainebleau for which he charged 2500 *francs*, later reduced to 2400 *francs* (see J.P. Samoyault, *Musée National du château de Fontainebleau: Pendules et bronzes d'ameublement entrés sous le Premier Empire*, Paris, 1989, p. 157, cat. 135). Another pair of candelabra with figural supports of the same design is in the Palazzo Reale, Turin (illustrated S. Rasponi *et al.*, *Orologi negli arredi del Palazzo Reale di Torino*, Turin, 1988, p. 156). While a pair of candelabra with closely related caryatid figures, 1805, is in Queen Caroline's Salon in the Munich Residence (H. Ottomeyer/P. Pröschl *et al, Vergoldete Bronzen*, München, 1987,p. 333, fig. 5.2.12).



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■ ~154

A LOUIS XV ORMOLU-MOUNTED, TORTOISESHELL AND BRASS-INLAID 'BOULLE' MARQUETRY STRIKING BRACKET CLOCK

JEAN-CLAUDE FIEFFE LE JEUNE, PARIS, MID-18TH CENTURY, THE BRACKET BY DESGODETS

The case with dragon finial, the dial signed 'FIEFFE LE JEUNE / A PARIS', the twin barrel movement with silk suspension and countwheel strike to bell; together with a bracket signed 'DESGODETS JME'
The clock 36 in. (91.5 cm.) high; 18 in. (45.7 cm.) wide; 6¾ in. (17.1 cm.) deep; the bracket 15 in. (38 cm.) high; 18 in. (45.7 cm.) wide; 9 in. (22.9 cm.) deep; 50 in. (127 cm.) high overall (2)

£5,000-8,000 $6,300-10,000
€5,900-9,400

Jean-Claude Fieffé (Le Jeune), *maître* in 1758.

Claude-Joseph Desgodets, *reçu maître* en 1749, produced clock cases. In 1745 he filed a complaint against his competitor J. Goyer whom he accused of having stolen his models.

■ 155

A LOUIS XIV ORMOLU-MOUNTED EBONY QUARTER-STRIKING MANTEL CLOCK AND PEDESTAL

THE MOVEMENT JACQUES CLOUZIER, PARIS, EARLY 18TH CENTURY, THE LATE LOUIS XV PEDESTAL ASSOCIATED AND EMBELLISHED IN THE 19TH CENTURY

The enamel dial with cartouche signed 'CLOUZIER A PARIS' below, the three train movement with verge escapement and silk suspension, countwheel strike to hour ball and countwheel strike to two quarter bells, the backplate signed 'Clouzier A Paris' the tapering pedestal with door, the top mounted with a pair of retractable brackets to support a candle stand
The clock: 43 in. (109.2 cm.) high; 21 in. (53.3 cm.) wide; 10¼ in. (26 cm.) deep
The pedestal: 53 in. (134.6 cm.) high; 24½ in. (62.2 cm.) wide; 12 in. (30.5 cm.) deep (2)

£40,000-60,000 $51,000-75,000
€48,000-71,000

PROVENANCE:

Probably acquired in Paris by Simon Harcourt (1714-1777), whilst Ambassador to Paris 1768-1772, thence by family descent.
The Property of the Harcourt family; sold Sotheby's, London, 11 June 2003, lot 85.
Anonymous sale; Sotheby's, London, 8 July 2008, lot 134.
Jacques Clouzier, *maître* 1692, Rue St.-Antoine, 1726, rue des Prêtres St. Paul, 1748.

COMPARATIVE LITERATURE:

Arnout Père, Lithographs *Décorations intérieures style Louis XIV composées par Jean Berain,* published, Paris, 1964, pl. 13.
The pedestal of the present clock is closely related to a design by Jean Berain of circa 1650.
Alvar González-Palacios, *Il Patrimonio artistico del Quirinale, Gli Arredi Francesi,* Milan, 1985, pp. 8⅛2, shows two clock cases with the same reclining female with pelican.
The Metropolitan Museum of Art Bulletin, Spring 1989, 'French Decorative Arts during the reign of Louis XIV 1654-1715', p. 16.



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■ 156

A FRENCH GILT-METAL-MOUNTED BLUE PORCELAIN VASE AND COVER
20TH CENTURY

The domed lid above a body flanked by female mask handles
28 in. (71 cm.) high; 13½ in. (34.5 cm) diameter

£800-1,200 $1,100-1,500
€950-1,400



■ 157

A PAIR OF ENGLISH MAHOGANY PEDESTAL CUPBOARDS
MID-19TH CENTURY, ADAPTED FROM A SIDEBOARD

Each fitted with a cupboard door, carved with a tapering urn, one enclosing a drawer, the other a shelf and lead-lined drawer
30½ in. (90 cm.) high; 21.5 in. (55 cm.) wide; 18 in. (45.5 cm.) deep (2)

£1,000-1,500 $1,300-1,900
€1,200-1,800

PROVENANCE:
With John Hobbs, London.



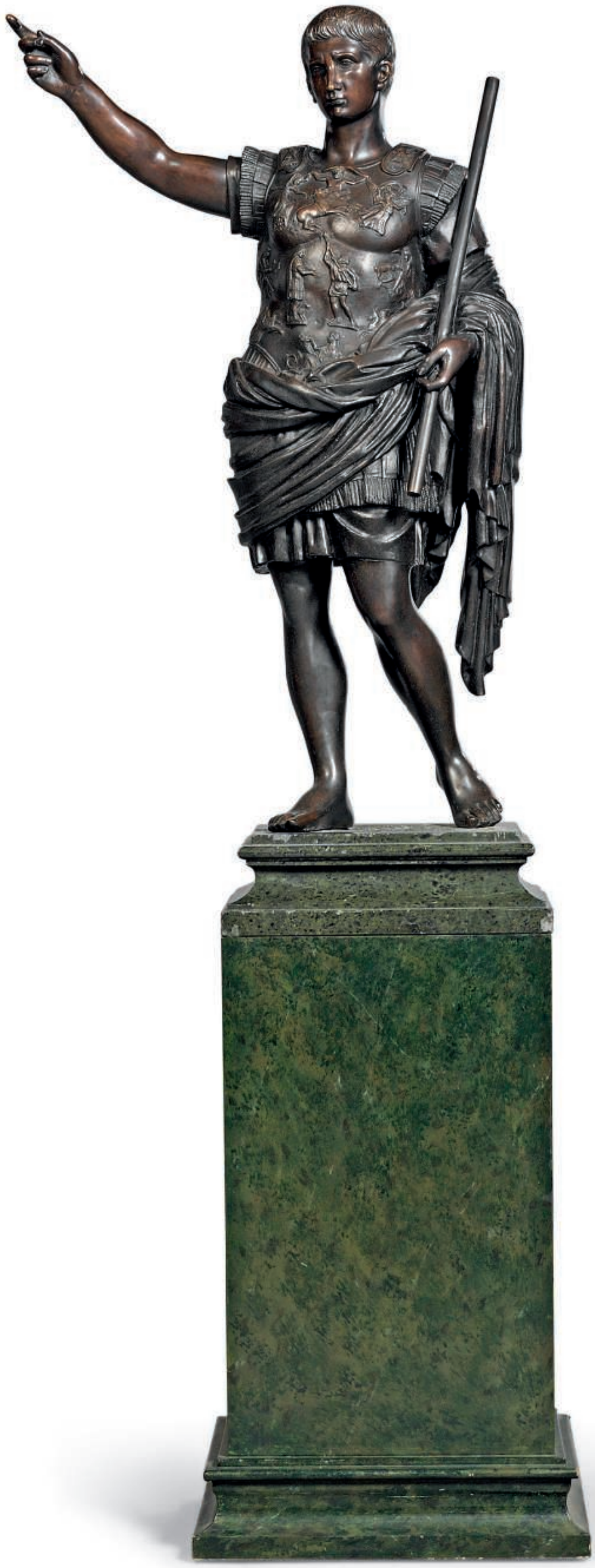
■ 158

A PAIR OF FRENCH ORMOLU CHENETS
LATE 19TH CENTURY

Each base centred by bacchic masks, on paw feet
23 in. (58.5 cm.) high; 11 in. (28 cm.) wide; 5 in. (12.5 cm.) deep (2)

£1,000-1,500 $1,300-1,900
€1,200-1,800





■159

AN ITALIAN PATINATED-BRONZE AND MARBLE MEDALLION OF EMPEROR NAPOLEON

THE BRONZE 19TH CENTURY, THE MARBLE LATER

Of oval shape, with ribbon-tied laurel wreath
24½ in. (62.5 cm.) high; 19½ in. (49.5 cm.) wide; 4 in. (10 cm.) deep

£2,000-3,000

$2,600-3,800
€2,400-3,500

■160

A PATINATED-BRONZE MODEL OF CAIUS JULIUS CAESAR OCTAVIANUS (AUGUSTUS)

AFTER THE ANTIQUE

On a rectangular moulded green marble base and simulated marble plinth
The figure: 37 in. (94 cm.) high; 69 in. (175 cm.) high, overall

£2,500-4,000

$3,200-5,000
€3,000-4,700

PROVENANCE:
Anonymous sale; Sotheby's, Amsterdam, 16 April 2007, lot 165 (€7,500).



■ 161

A PAIR OF GILT-METAL ARTICULATED, ADJUSTABLE STANDARD LAMPS

Each with green shade, fitted for electricity
56¾ in. (144 cm.) high, excluding fitments (2)

£1,000-1,500 $1,300-1,900
€1,200-1,800



■ 162

AN EMPIRE AUBUSSON CARPET
EARLY 19TH CENTURY

The dark green trellis field enclosing an ivory-ground medallion within a chestnut-brown oak leaf and flowerhead border, uneven areas of wear, scattered restoration, backed
11 ft. 5 in. x 10 ft. (348 x 304 cm.)

£2,500-4,000 $3,200-5,000
€3,000-4,700

PROVENANCE:
The Alberto Bruni Tedeschi Collection; sold Sotheby's, London, 22 March 2007, lot 208 (£24,000).





■ 163

A PAIR OF TELESCOPIC LACQUERED-BRASS AND VERDE ANTICO MARBLE TRIPOD OCCASIONAL TABLES

PROBABLY SUPPLIED BY MAISON TOULOUSE

31 in. (79 cm.) high; 12¼ in. (31 cm.) diameter, extended (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900

■ 164

A PAIR OF BURGUNDY BUTTONED VELVET EASY ARMCHAIRS

SUPPLIED BY FEDERICO FORQUET

39¾ in. (101 cm.) high; 38 in. (97 cm.) wide; 37 in. (94 cm.) deep (2)

£2,500-4,000 $3,200-5,000
€3,000-4,700

■ 165

A BURGUNDY BUTTONED VELVET SOFA

SUPPLIED BY FEDERICO FORQUET

35 in. (89 cm.) high; 98½ in. (250 cm.) wide; 45 in. (114.5 cm.) deep

£2,500-4,000 $3,200-5,000
€3,000-4,700







166

A PAIR OF CRIMSON BUTTONED VELVET EASY ARMCHAIRS
SUPPLIED BY FEDERICO FORQUET

Each with a gilt-metal handle to the reverse of the top rail
37 in. (94 cm.) high; 36 in. (92 cm.) wide; 43 in. (109 cm.) deep (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900

167

A PAIR OF CRIMSON BUTTONED VELVET EASY ARMCHAIRS
SUPPLIED BY FEDERICO FORQUET

Each with a gilt-metal handle to the reverse of the top rail
37 in. (94 cm.) high; 36 in. (92 cm.) wide; 43 in. (109 cm.) deep (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900









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A LOUIS XVI ORMOLU-MOUNTED AND BRASS, TORTOISESHELL AND MOTHER-OF-PEARL-INLAID 'BOULLE' MARQUETRY STRIKING MANTEL CLOCK - 'LE JOUR ET LA NUIT'
LATE 18TH CENTURY, THE MOVEMENT SIGNED ETIENNE LE NOIR, AFTER THE MODEL BY ANDRE-CHARLES BOULLE

The drum case surmounted by an hour-glass and flanked by patinated-bronze reclining figures of Night and Day, after Michelangelo, on breakfront plinth, the dial with enamel chapters, the twin barrel movement with silk suspension and countwheel strike to bell, the backplate signed 'Etienne Le Noir'
35½ in. (90 cm.) high; 34½ in. (87.7 cm.) wide; 8 in. (20.3 cm.) deep

£80,000-120,000

$110,000-150,000
€95,000-140,000

PROVENANCE:
Acquired from Marc-Arthur Kohn, Paris.

The signature on the present clock refers to either Etienne Le Noir II (1699-1778), *maître* 1717, or his son Pierre-Etienne (1724-1789), *maître* 1743, the two working in partnership from 1750 to 1771. They were fourth and fifth generation members of one of the great Parisian clock-making families. Pierre-Etienne later working alone and then with his son Etienne III .

The celebrated figures representing Night and Day are based upon the marble figures executed by Michelangelo for the tomb of Giuliano de'Medici in the New Sacristy of San Lorenzo in Florence. The allegories subsequently appear, flanking a clock surmounting a cabinet and bookcase, in a drawing attributed to André-Charles Boulle, formerly in the collection of the Staatliche Schlösser und Gärten, Berlin (destroyed in the Second World War).

In 1715, the *acte de delaisement* from Boulle to his sons mentioned *'les modèles des figures de Michel Ange reparées en bronze et deux autres sortant de la fonte'.* Five years later, a fire broke out in the workshops in the courtyard of the

Louvre, destroying furniture and part of Boulle's collection. Amongst his losses were listed *'(... toutes les estampes choisies avec soin, répérées plusieurs fois, d'un grand nombre de maistre d'Italie comme Michel Ange Bonarotte ...'* as well as *'..toutes suites de models de terre, cire, plastre de la main des meilleurs sculptures: Michell Ange, François Flamand, Girardon, Leconte et autres ...'*

The inventory carried out after Boulle's death in 1732 further listed: *'no.90 Les modèles de la pandulle avec les figures de Michel-Ange pezant soizante-uit livre, prisés à raison de cent sols la livre. 340 livres.'*

This important model was inventoried in a number of 18th century collections from as early as 1719 when Boulle delivered a *bureau plat* with *cartonnier* to Machault d'Arnouville, the *cartonnier* surmounted by a clock of the same design and closely related to the present lot (descended through the Vogüe family and sold from the collection of Wendell Cherry, Sotheby's, New York, 20 May 1994, lot 80). In 1720, a further model was delivered by Boulle to the duc de Bourbon, and remained in the collection of the Princes de Condé throughout the 18th century until seized during the Revolution.

Other recorded examples of this celebrated model include a clock in the *Archives Nationales de Paris*, with a dial by Lepaute, long thought to be the clock from the collection of the Prince de Condé at Chantilly, and two further examples from the Youssoupov collection, in the Hermitage Museum, St. Petersburg.

A further clock of this model - albeit dated *circa* 1720 - the case surmounted by a pair of wings with a serpent, was sold from an anonymous Belgian collection, Christie's, Monaco, December 13, 1998, lot 400 (FF1,552,500), whilst a further related example was sold Sotheby's, New York, 21 May 2004, the Greenberg Collection, lot 31 ($243,200).





■ ~169

A REGENCE ORMOLU-MOUNTED, BRASS-INLAID AND TORTOISESHELL 'BOULLE' MARQUETRY STRIKING BRACKET CLOCK

FRANCOIS AUDINET, PARIS, CIRCA 1730, IN THE MANNER OF CHARLES CRESSENT

The case with Cupid finial and applied with rams' head masks, the dial with white enamel chapters, the twin barrel movement with later anchor escapement, strike to bell, the backplate signed 'Audinet Paris'; together with an associated bracket
The clock 41 in. (104.2 cm.) high; 22½ in. (57 cm.) wide; 12 in. (30.5 cm.) deep;
the bracket 17 in. (43.2 cm.) high; 23 in. (58.5 cm.) wide; 11½ in. (29.2 cm.) deep (2)

£10,000-15,000

$13,000-19,000
€12,000-18,000

François Audinet, *maître* in 1725, recorded as working from rue des Petits-Champs in 1748.



■ ~170

A FRENCH ORMOLU-MOUNTED, BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY SIDE CABINET, 'ARMOIRE A MEDAILLES'

BY MATHIEU BEFORT, *DIT* BEFORT JEUNE, PARIS, CIRCA 1860, AFTER THE MODEL BY ANDRE-CHARLES BOULLE

Fitted with two cupboard doors mounted with figures of Socrates and Aspasia and with ribbon-tied trails of medals celebrating the life of Louis XIV, the carcass stamped '*BEFORT JEUNE*', mount stamped '*BJ*' and numbered *'613'*
51¾ in. (131.5 cm.) high; 49¼ in. (125 cm.) wide; 18¼ in. (46.5 cm.) deep

£15,000-25,000

$19,000-31,000
€18,000-29,000

PROVENANCE:

Count Adam Wilhelm Joseph Knuth, Knuthenborg Estate, Denmark, and by descent to his son,
sold Sotheby's, London, 6 November 2014, lot 143 (£22,500).

The present cabinet is based on a celebrated series of low armoires created by André-Charles Boulle *circa* 1725, one of which is illustrated in A. Pradère, *French Furniture Makers The Art of the Ébéniste from Louis XIV to the Revolution*, London, 1989, p. 81, fig. 32. Celebrating the glory of Louis XIV, who is depicted in the medals suspended on the front of the cabinet, the model enjoyed a renewed appreciation in the 19th century, which led to the production of high-quality replicas amongst which is the present one by Matthieu Befort, *dit* Befort Jeune. One of the leading French furniture makers of the 19th century, Befort and his eponymous firm specialised in cabinetry inspired by Boulle, and faithfully replicated celebrated models from the *Ancien Régime* for a burgeoning international clientele. A nearly identical cabinet by Befort sold at Christie's, London, 28 September 2006, lot 53 (£84,000).

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A LOUIS XIV ORMOLU-MOUNTED, BRASS-INLAID AND TORTOISESHELL 'BOULLE' MARQUETRY QUARTER-STRIKING CLOCK AND PEDESTAL

MOVEMENT SIGNED CLAUDE D. G. MESNIL, PARIS, THE CLOCK AFTER THE MODEL BY ANDRE-CHARLES BOULLE, FIRST QUARTER 18TH CENTURY, PARTIALLY REMOUNTED

The case surmounted by a figure of Father Time, the brass dial with enamel chapters, later subsidiary seconds ring, the triple barrel movement with two countwheels to the backplate, striking an hour bell and two quarter bells above the case, formerly with verge escapement, now with recoil anchor escapement and fitted with long pendulum, signed 'Claude D. G. Mesnil A Paris', restorations and replacements to bronze

113 in. (287 cm.) high overall; 32 in. (81.5 cm.) wide; 16 in. (40.6 cm.) deep; the pedestal 63¾ in. (162 cm.) high; 32 in. (81.3 cm.) wide; 15 in. (38 cm.) deep (2)

£40,000-60,000

$51,000-75,000
€48,000-71,000

PROVENANCE:

Collection of Pons de Renneport family, Champagne.
Marquise de Cabonnier, née Rennepont.
Madame Ferdinand Riant, née Fleurieux, thence by descent,
sold Galerie Charpentier, Paris, 12 June 1956, lot 148, where noted 'by family tradition, given by Louis XIV to the Marquis de Renneport'.
Collection of the comtesse de Chavagnac, Paris.
With Galerie Kraemer, Paris.
The Greenberg Collection; sold Sotheby's, New York, 21 May 2004, lot 22.
Anonymous sale; Sotheby's, Paris, 14 April 2010, lot 28 (€132,750).

Claude Du Grand Mesnil (d. 1782), *maître* 1716, later recorded at Pont au Change 1745-59.

THE CLOCK CASE DESIGN

An engraving by Jean Bérain depicting a mantel clock with similar overall form and harpy supports above a plinth base, is preserved in the Bibliothèque Nationale, Cabinet des Estampes, Paris, and in the Bibliothèque Doucet, Paris (H. Ottomeyer, P. Pröschel *et. al.*, *Vergoldete Bronzen*, Munich, 1989, vol. I, p. 48, fig. 1.5.1). This model is discussed by J. N. Ronfort in 'André-Charles Boulle: die Bronzearbeiten und seine Werkstatt im Louvre', *Vergoldete Bronzen*, Munich 1986, vol. II, pp. 485-488). The above mentioned Royal Collection clock is one of two at Windsor Castle (the second also with later Vulliamy movement), both have the same case as another example formerly at Mentmore Towers, Buckinghamshire (later sold Collection Djahanguir Riahi, Christies, London, 6 December 2012, lot 42.) apart from slight variations in the mounts, and both have a figure of Father Time/Chronos above the dome. Ronfort dates this model to 1695-1700 and points out that it was particularly fashionable around 1700, the probable date of the terracotta model for a mantel clock with domed cresting attributed to Jean Cornu (1650-1710) now in the J. Paul Getty Museum, Malibu (G. Wilson, *European Clocks in the J. Paul Getty Museum*, 1996, no. III, pp. 14-19.). Another probably closest in design is on the chimneypiece of the Chambre de Monsieur le Prince at the Château de Chantilly. A further similar example, from the collection of the Rt. Hon. Viscount Emlyn, Stacpole, Pembrokeshire, sold Sotheby's, London, 13 July 1962, lot 187.

COMPARABLE PEDESTAL CLOCKS

The present clock and pedestal combination is one of three known. The closest is that sold from the Estate of Ogden Phipps, Sotheby's, New York, 19 October 2002, lot 85, the movement unsigned. The second is that in the Royal Collection (RCIN 30004), with differences to the pedestal mounts, the later movement by Vulliamy (C. Jagger, *Royal Clocks*, London, 1983, pp. 124-5).





■ **172**

A LOUIS XV GILTWOOD FAUTEUIL A LA REINE
BY JEAN-BAPTISTE CRESSON, CIRCA 1740

The padded back, arms and seat covered in green velvet, the frame carved with C-scrolls and floral trails and with incised floral decoration to the reverse, the back rail stamped 'I.B. CRESSON', some refreshments to the gilding
40½ in. (103 cm.) high; 29 in. (73.5 cm.) wide, 23 in. (58.5 cm.) deep

£6,000-10,000 $7,600-13,000
€7,100-12,000

PROVENANCE:
Anonymous sale; Christie's, New York, 20 April 2007, lot 379 ($20,400).

Jean-Baptiste Cresson, *maître* in 1741.

■ **173**

AN EMPIRE PARCEL-GILT AND WHITE-PAINTED FAUTEUIL
BY JACOB FRERES, CIRCA 1800

Covered in crimson velvet, the frame carved with Apollo masks and lyres, stamped 'JACOB FRÈRES, RUE MESLÉE'
40½ in. (103 cm.) high; 27¼ in. (69 cm.) wide; 27 in. (68.5 cm.) deep

£4,000-6,000 $5,100-7,500
€4,800-7,100

'Jacob Frères, Rue Meslée', was the stamp used by Georges II Jacob and François-Honoré-Georges Jacob during their collaboration from 1797-1803.





■ 174

A VENETIAN GLASS TWELVE-LIGHT CHANDELIER

Fitted for electricity, minor losses and replacements
59 in. (150 cm.) high, approx.

£7,000-10,000

$8,800-13,000
€8,300-12,000



■ **175**

A PAIR OF NORTH EUROPEAN ORMOLU, ROCK CRYSTAL AND CUT-GLASS THREE-LIGHT CANDELABRA
MID-20TH CENTURY

Each centred by a spire and hung with chains of faceted drops
37 in. (94 cm.) high; 14 in. (35.5 cm.) diameter (2)

£4,000-6,000 $5,100-7,500
€4,800-7,100

PROVENANCE:
Madame Jacques Balsan, formerly Consuelo, Duchess of Marlborough *née* Vanderbilt.
Anonymous sale; Christie's, New York, 20 April 2007, lot 315 ($31,200).

■ **176**

A FRENCH GILTWOOD CONSOLE
MID-20TH CENTURY

The *brèche violette* marble top above a frieze centred by a shell within scrolling foliage, on conforming supports with waved stretcher
34½ in. (87 cm) high; 75 in. (191 cm.) wide; 17 in. (43 cm.) deep

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ 177

A PAIR OF LACQUERED-BRASS, ROCK CRYSTAL, PORPHYRY AND WHITE MARBLE MODELS OF ELEPHANTS

CAST AFTER THE MODEL BY GIUSEPPE BENEDUCE

Each supporting an obelisk, inscribed 'G. Beneduce'
37¾ in. (96 cm.) high; 15½ in. (39.5 cm.) wide; 6 in. (15 cm.) deep (2)

£3,000-5,000 $3,800-6,300 €3,600-5,900

These models of elephants are based on the *Elephant and Obelisk* sculpture in the Piazza della Minerva, Rome, designed by Gian Lorenzo Bernini in 1667.





178

A PAIR OF FRENCH ORMOLU CHENETS

SECOND HALF 19TH CENTURY

Each modelled with lions supporting a stylised heraldic shield
14 in. (35 cm.) high; 16 in. (41 cm.) wide; 5¼ in. (3.5 cm.) deep (2)

£2,000-3,000 $2,600-3,800 €2,400-3,500



■ 179

A PAIR OF ITALIAN ROCK CRYSTAL, ORMOLU AND HARDSTONE OBELISKS

BY A. CODOGNATO, VENICE

Each base stamped 'A CODOGNATO'
30½ in. (77.5 cm.) high; 6¼ in. (16 cm.) square (2)

£4,000-6,000 $5,100-7,500 €4,800-7,100



■ 180

AN OAK, SATINBIRCH AND FRUITWOOD ARCHITECTURAL MODEL OF THE MAISON CARREE, NIME
MID-20TH CENTURY

The dentilled pedimented lid supported by thirty fluted Corinthian columns with gilt-composition capitals
24 in. (61 cm.) high; 37½ in. (95.5 cm.) long; 17½ in. (44.5 cm.) wide

£10,000-15,000 $13,000-19,000
€12,000-18,000

The Maison Carrée at Nîmes in southern France is one of the best preserved temples to be found anywhere in the territory of the Roman Empire. It was built c. 19-16 B.C. by Marcus Vipsanius Agrippa, also the original patron of the Pantheon, and was dedicated to his two sons, Gaius Julius Caesar Vipsanius and Lucius Caesar, adopted heirs of Emperor Augustus.

■ 181

AN ITALIAN PARCEL-GILT, EBONISED AND CREAM-PAINTED CENTRE TABLE
19TH CENTURY

The inlaid marble top supported by ebonised columns with giltwood capitals, enclosing a faux brickwork central pedestal, redecorated
33 in. (84 cm.) high; 40½ in. (103 cm.) diameter

£10,000-15,000 $13,000-19,000
€12,000-18,000

The design of this centre table is likely to be after the lower section of *The Tempietto* at San Pietro in Montorio, Rome, built by Donato Bramante *circa* 1502.







182

■182

A SET OF LARGE WILLIAM IV MAHOGANY LIBRARY STEPS
CIRCA 1835

With eight-step staircase and galleried platform, on a rectangular base with concealed castors
98½ in. (250 cm.) high; 84 in. (213.5 cm.) wide; 31¼ in. (79.5 cm.) deep

£8,000-12,000

$11,000-15,000
€9,500-14,000

■183

A MONUMENTAL ORMOLU-MOUNTED MAHOGANY BOOKCASE
The architectural pediment above adjustable shelves divided by half-columns, the base fitted with three pairs of doors
180 in. (457 cm.) high; 215 in. (546 cm.) wide, approx.

£15,000-25,000

$19,000-31,000
€18,000-29,000

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.





184

A PAIR OF SIENA MARBLE TAZZE

Each of rectangular form with snake handles, on a spreading egg-and-dart moulded plinth
11 in. (28 cm.) high; 24 in. (61 cm.) wide; 16 in. (40.5 cm.) deep (2)

£2,000-4,000 $2,600-5,000
€2,400-4,700



185

TWO PAIRS OF ITALIAN PORPHYRY AND SERPENTINE MARBLE VASES ON COLUMNS

Together with a small marble bust of a Roman emperor
The vases: 15 in. (38 cm.) high; 4 in. (10 cm.) square
The bust: 9 in. (23 cm.) high (5)

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ **186**

A SET OF EIGHT GREY-VEINED RED MARBLE TAZZE

Each with an everted rim and reeded base
14 in. (36 cm.) high; 20 in. (51 cm.) diameter (8)

£5,000-8,000 $6,300-10,000
€5,900-9,400

■ 187

AN ITALIAN MARBLE MODEL OF THE TEMPLE OF CASTOR AND POLLUX

In variegated yellow marble, above a black and red marble, and *alabasto* base
39 in. (99 cm.) high; 19 in. (48 cm.) wide; 6 in. (15 cm.) deep

£4,000-6,000

$5,100-7,500
€4,800-7,100



188

188

A SIENA MARBLE MODEL OF A ROMAN BATH

Of rectangular form with a domed base, the scrolled supports terminating in paw feet
11¼ in. (28.5 cm.) high; 16½ in. (42 cm.) wide; 10¼ in. (26 cm.) deep

£1,200-1,800

$1,600-2,300
€1,500-2,100



189



187

■ 189

AN ITALIAN GIALLO ANTICO AND BLACK MARBLE MODEL OF THE TEMPLE OF SATURN

MID-20TH CENTURY

Inscribed across the frieze 'SENATVS POPVLVSQVE ROMANVS INCENDIO CONSVMPTM RESTITVIT'
20¾ in. (52.5 cm.) high; 16½ in. (42 cm.) wide; 6¼ in. (15.5 cm.) deep

£3,000-5,000

$3,800-6,300
€3,600-5,900

The Temple of Saturn, originally built in 497 B.C., is one of the oldest sanctuaries in the Forum. The eight red and grey granite columns presently standing belong to a reconstruction of the 4th Century A.D. after the Empire had become Christian. The Saturnalia, or dedication feast of this temple, is the origin of the modern carnival.







■ 190

AN ITALIAN GILT AND PATINATED-BRONZE BUST OF THE EMPEROR VITELLIUS
POSSIBLY 19TH CENTURY

Classically draped on a spreading black marble socle
32 in. (81.5 cm.) high; 25 in. (63.5 cm.) wide

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:
Anonymous sale; Sotheby's, New York, 3 October 2006, lot 146 ($11,400).

■ 191

A PAIR OF ORMOLU AND PORPHYRY OBELISKS
Each mounted with foliate scrolls and shields, on a porphyry and slate base
35¾ in. (91 cm.) high; 6¾ in. (17 cm.) square (2)

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:
Anonymous sale; Christie's, London, 10 July 2008, lot 102 (£12,500).



■ **192**

A PAIR OF ITALIAN ORMOLU AND RED GRANITE URNS AND COVERS

Each of oval lobed form, the covers with gilt-metal foliate finials
26 in. (66 cm.) high; 24 in. (61 cm.) wide; 14 in. (35.5 cm.) deep
(2)

£4,000-6,000 | $5,100-7,500
€4,800-7,100





193

A SWEDISH 'BLYBERG' PORPHYRY BOX AND COVER

CIRCA 1810

Of faceted circular form surmounted by a gilt-metal acorn finial
4 in. (10 cm.) high, 5 in. (12.5 cm.) diameter

£1,000-1,500 | $1,300-1,900
€1,200-1,800

194 No Lot

195

A NORTH EUROPEAN ORMOLU-MOUNTED PINK GRANITE URN

LATE 18TH CENTURY, POSSIBLY SWEDISH

Of campana form, the scroll handles issuing from rams' masks, above a waisted socle and square plinth, the handles added in the 19th century
18¼ in. (46.5 cm.) high; 13 in. (33 cm.) wide;
11¾ in. (30 cm.) deep

£6,000-10,000 | $7,600-13,000
€7,100-12,000





■196

A PAIR OF NAPOLEON III ORMOLU-MOUNTED GREEN GRANITE VASES

THIRD QUARTER 19TH CENTURY

Each with gadrooned cover above a body with zoomorphic masks linked by vitruvian scrolls and flowerheads
22½ in. (57 cm.) high; 15½ in. (39.5 cm.) diameter (2)

£15,000-25,000

$19,000-31,000
€18,000-29,000



197

A PAIR OF CHARLES II SILVER-GILT FURNISHING-VASES
CIRCA 1670, APPARENTLY UNMARKED

Baluster and on spreading leaf decorated foot, the stem with plain band, the body cast and chased with scrolling foliage, flowers and putti on textured ground, the covers with a leaf bud finial, *engraved with a number and scratchweight '9 '59=12' and '10 60=15'*,
15 in. (38 cm.) high
122 oz. 18 dwt. (3,823 gr.) (2)

£80,000-120,000 $110,000-150,000
€95,000-140,000

PROVENANCE:
Possibly Alexander Home, 4th Earl of Home (d.1674) who married in 1671 Anne Sackville, daughter of Richard Sackville, 5th Earl of Dorset and by descent
Almost certainly to Charles Douglas-Home, 13th Earl of Home, K.T., T.D. (1873-1951).
Almost certainly The Rt. Hon. The Earl of Home, removed from Bothwell Castle, Douglas Castle and The Hirsel; Christie's London, 17 June 1919, Lot 30 (£100 to Harman).
with Partridge, London, by 2006.
Partridge; Christie's, New York, 17 May 2006, lot 99 ($156,000).

EXHIBITED:
London, South Kensington Museum, *Special Exhibition of Works of Art of the Mediaeval Renaissance and more Recent Periods*, 1862, no. 5881-5883.

SILVER AND SILVER-GILT FURNISHING VASES

The restoration of Charles II as King of England, in 1660, saw an explosion in the demand for wrought silver as the taxes which had been levied by Oliver Cromwell, to pay for his armies, were lifted leaving taxpayers with greater disposable income. This led to a demand for silver to replace the plate which had been damaged or melted down during the Commonwealth, as well as a demand for more exuberant objects to replace the somewhat austere plate, which typified the middle of the 17th century. Silversmiths of the day, both English and later the Huguenots who settled in England having fled persecution in France, were happy to meet this demand for objects in the latest continental fashions.

Among the unique forms which evolved during this renaissance of English silversmithing were garnitures of silver or silver-gilt vases known in contemporary inventories as 'furnishing vases' though often referred to as 'ginger jars' after the Chinese or Dutch porcelain examples whose form they followed. While the earliest example of a silver 'ginger jar' is dated 1658, the height of their fashion came during the 1670s and 1680s when elaborate suites, consisting typically of baluster and tapering examples in differing sizes were displayed on furniture and mantelpieces or on wall sconces in the same manner as Chinese porcelain. As they were probably produced as special commissions many are unmarked, such as these examples, although examples by makers such as Jacob Bodendick (Christie's London, 20 November 2001, lot 86) and Thomas Jenkins (Y. Hackenbroch, *English and Other Silver in the Irwin Untermeyer Collection*, no. 28) are known. Even though the gauge of these vases was often thin, to accommodate the high relief decoration and due to the continued scarcity of the raw material, the size of these garnitures, and subsequent cumulative weight, made them a ready target for melting down when they fell out of fashion in the 18th century. Indeed the garniture which was sold by the executors of the Earl of Home in 1919 consisted of some seven lots, together weighing over 800 oz. While some examples engraved with Chinoiserie decoration were produced in the late 1680s the garniture fell out of fashion before the end of the 17th century. The limited period of production, as well as the ease with which they could be melted down, explains their relative scarcity today.

It seems almost certain, based on the weight and physical description in the 17 June 1919 catalogue, that the present pair of Furnishing Vases were originally part of the garniture made for the Earls of Home. While the early provenance of the Earl of Home garniture is not known there are several possibilities. One such possibility is that it was made for Alexander Home, 4th Earl of Home (d.1674) who married Anne Sackville, daughter of Richard Sackville, 5th Earl of Dorset. The connection to the Earl of Dorset is interesting as the Sackville family seat, Knole, Kent, contains an extraordinary garniture not dissimilar to the present examples which perhaps the Earl of Home and his wife sought to recreate for themselves. It is also possible that the garniture entered the family in the 19th century with the marriage of Alexander, 10th Earl, to Elizabeth, second daughter of the Duke and Duchess of Buccleuch. As Elizabeth was the granddaughter of the Earl and Countess of Cardigan the garniture could therefore have come through either the Cardigan or Buccleuch families, indeed a *toilet* service of *circa* 1680, engraved with the initials of Mary, Countess of Cardigan was included in the 1919 sale, (Christie's London, 30 November 2006, lot 714). Important examples of restoration silver are also in the collection of the Dukes of Buccleuch, (C. Oman, *Caroline Silver 1625-1688*, London, 1970, pl. 63A, 66, 83A and 83B).

The vases and beakers from the fourteen piece Earl of Home garniture were sold as seven lots in the sale on 17 June 1919:

Lot 27

A Pair of Charles II Oviform Vases, unmarked, 198 oz. 8 dwt, 17 in. high.

PROVENANCE:

Sold to Harman (£280)
The collection of Sir Ernest Joseph Cassel (1852-1921).

EXHIBITED:

London, 25 Park Lane Exhibition, 1929, no. 220, loaned by Lady Louis Mountbatten and the Executors of the late Sir Ernest Cassel.

Lot 28

A Pair of Beakers, mark of Thomas Issod [sic], 166 oz. 10 dwt., 17½ in. high

PROVENANCE:

Sold to Crichton (£90)
Earl of Harewood; Christie's, London, 30 June 1965, lot 113
Judge Irwin Untermeyer
Now in the collection of the Metropolitan Museum of Art, New York.

LITERATURE:

C. Oman, *op cit.*, no. 79.
M. Clayton, *The Collectors Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, pl. 707.
Y. Hackenbroch, *op cit.*, no 58.

Lot 29

A Beaker, unmarked, 78 oz. 3 dwt., 18½ in. high

PROVENANCE:

Sold to Crichton (£90)
The Earl of Harewood; Christie's London, 30 June 1965, lot 114.

LITERATURE:

M. Clayton, *op cit.*, pl. 707.

Lot 30 (the present lot)

A Pair of Charles II Oviform Vases and Covers, unmarked,
123 oz. 3 dwt. 14½ in. high.

PROVENANCE:

Sold to Harman (£100)
with Partridge, London, by 2006.
Partridge; Christie's, New York, 17 May 2006, lot 99.

Lot 31

A Set of Three Charles II Oviform Vases and Covers, unmarked,
157 oz. 16 dwt., 15 in and 11 in. high

PROVENANCE:

Sold to Harman (£120)
with Bulgari, *circa* 1955-60.
The Carraro Rizzoli Collection Treasures from a Milanese Palazzo; Christie's, London, 14 December 2006, lot 100.

Lot 32

A Pair of Pear-Shaped Bottles and Covers, unmarked,
57 oz. 14 dwt, 12½ in. high

PROVENANCE:

Sold to Harman (£190)
The collection of Sir Ernest Cassel (1852-1921).
Bequeathed by him to Mr. and Mrs. Winston Churchill
The Rt. Hon. Lady Spencer Churchill, GBE, Christie's London, 25 February 1970, lot 135.

EXHIBITED:

London, 25 Park Lane Exhibition, 1929, no. 756, loaned by Rt. Hon. Winston Churchill.

Lot 33

A pair of Charles II Beakers, 55 oz. 17 dwt., 12 in.

PROVENANCE:

Sold to S. J. Phillips (£60)
Sotheby's, London, 22 November 1951, lot 123

EXHIBITED:

London, 25 Park Lane Exhibition, 1929, no. 269, loaned by Mrs. David Gubbay.





THE DUKE OF YORK'S SILVER SUPPLIED BY KENSINGTON LEWIS

The extraordinary group of silver made for the Duke of York under the direction of the retailer and antiquarian, Kensington Lewis, was the most innovative silver of its time, anticipating the full-blown historicism of the mid-19th century. The Duke of York and his elder brother, the Prince Regent (after 1820, King George IV), were together the most influential collectors and patrons of silver in the first quarter of the century. The Duke of York's silver, however, was based largely on baroque sources, and stands apart from the classical styles promoted by the Royal Goldsmiths, Rundell Bridge and Rundell and supplied to the King.

Credit for the distinctive style of the Duke of York's silver must be given to Kensington Lewis, whose passion for 17th-century silver was demonstrated by his purchases in the Duke of Norfolk's auction in 1816. There, he acquired a salver decorated with "figures of marine deities" or "sea nymphs and tritons in relief," and a tankard with "a feast of the Gods, in exquisite bas-relief ... Alexander visiting the tent of Darius ... the handle formed as a syren." Lewis was retailer of the twelve remarkable Aldobrandini Tazze, which he exhibited in 1826. Such objects in Lewis's possession undoubtedly influenced his designs for new silver objects, executed for him by Edward Farrell (see lots 198-200). John Culme proposed this thesis in his important study, "Kensington Lewis: A Nineteenth Century Businessman" (*Connoisseur*, September 1975, London, Vol. 100, no. 763 pp. 26-41).

A broader review of the antiquarian influences on Royal plate was made in an article by Shirley Bury, Alexandra Wedgwood and Michael Snodin in *The Burlington Magazine* ("The Antiquarian Plate of George IV: A Gloss on E. A. Jones", June 1979, vol. 121, no. 915, pp. 343-351, 353). The authors reason that the inventiveness met the need for "embellishment" of Royal interiors such as Windsor Castle, rather than solely providing extensive dining services (*op. cit.*, p. 349).

Lewis, an expert salesman, was able to channel the Duke of York's profligate spending toward Farrell, a talented silversmith capable of creating new designs from a variety of historical sources. It was this phenomenal collaboration of patron, retailer, and craftsman which resulted in these extravagant and highly original objects. Four pieces from the Duke of York's commissions, including Lewis and Farrell's masterpiece, the Hercules candelabrum (lot 200), were sold, the C. Ruxton and Audrey B. Love Collection; Christie's, New York, 19 October 2004.

THE PRINCE FREDERICK, DUKE OF YORK AND ALBANY (1763-1827)

The Duke of York was born Prince Fredrick Augustus, second son of King George III. In 1780, at the age of seventeen, he was made Colonel in the Royal Army, beginning his lifelong military career. In 1794, he was created Duke of York and Albany. At the age of 28, he dutifully married Princess Frederica, eldest daughter of Friedrich Wilhelm II, King of Prussia, although they separated fairly shortly thereafter. At the time of his marriage in 1791 he was said to have had the enormous annual income of £70,000.

Following the outbreak of the war with France in 1793, the Duke fought in the Flanders campaigns and became Commander-in-Chief of the Army five years later. In 1809 he was accused of corruption on account of the practices of his mistress, Mary Ann Clark, who profited from her intimacy with the Commander-in-Chief by selling promotions to officers. The scandal forced him to resign for two years, but he was reinstated in 1811.

THE 1827 DUKE OF YORK SALE AT CHRISTIE'S

When the Duke of York died in 1827, his debts totalled somewhere between £200,000 and £500,000 – the imprecise figure being perhaps an indication of just how chaotic the Duke's financial affairs were at the time of his death. In order to try to satisfy these huge debts, his executors took the unprecedented step of selling a Royal collection at public auction. The Duke of York's silver was offered at Christie's in a four-day sale starting on 19 March 1827. Viewing of the silver was by ticket, and a copy of the catalogue admitted the prospective buyer to the auction itself. At the outset of the sale, James Christie II eulogized the late Duke and was "warmly applauded by the company." No doubt his announcement that the sale "had not a single reserve" was equally well received. The total for the four-day sale of silver was £22,439/10s while the Duke's arms and armour collection and furniture brought in a further £15,000 or so.

The 1827 Duke of York sale included a number of other items described as being "by Lewis," the most significant being the Hercules candelabrum centrepiece (lot 200). In addition, there are several more lots of silver that, from their descriptions alone, can confidently be attributed to Farrell and were therefore presumably supplied by Lewis. In his 1975 article on Kensington Lewis in *Connoissuer*, John Culme identifies three items that were commissioned by Lewis for the Duke of York: the Hercules centrepiece, a massive pair of ewers with the arms of France, and a large pair of salvers. Since that date, seven lots of silver made by Farrell for the Duke of York have come to light (A. Phillips and J. Sloane, *Antiquity Revisited*, 1996, p. 67, footnote 10). The Love Collection contributed three more pieces to this group: a pair of large six-light Neptune candelabra, a smaller pair of four-light candelabra with Triton and Nereid stems, a the ewer decorated by Farrell, all of which can be identified in the 1827 sale.

Unfortunately for Lewis, the death of the Duke of York seems to have led to a rapid decline in his business. Not only did he lose his most important client, but the Duke had owed him £2,300, a debt that took the estate eighteen years to repay. In addition, the bad publicity surrounding the prices fetched at the Duke of York's estate auction – in many cases a quarter or less than those originally charged by Lewis – can hardly have helped his reputation. After a series of bad real estate investments and a short time in debtor's prison, he died in 1854.



198

A PAIR OF GEORGE IV SILVER-GILT EWERS
MARK OF EDWARD FARRELL, LONDON, 1826,
PROBABLY RETAILED BY KENSINGTON LEWIS

The ovoid bodies cast and chased with putto in various pursuits among landscapes, each with a handle cast as a satyr supporting two putti and a dolphin, all on a base cast as three satyrs resting on the back of a tortoise, *marked under spout, the bases further scratch engraved with an inventory number, one further stamped indistinctly*
16½ in. (42 cm.) high
166 oz. 18 dwt. (5,190 gr.) (2)

£100,000-150,000 $130,000-190,000
€120,000-180,000

PROVENANCE:
A Gentleman; Christie's London, 2 March 1994, lot 47.
Anonymous sale; Christie's, London, 7 June 2011, lot 375 (£142,250).





199

A SET OF TWELVE GEORGE III SILVER-GILT SALT-CELLARS AND TWELVE SALT-SPOONS

MARK OF EDWARD FARRELL, LONDON, 1817, BRITANNIA STANDARD, PRESUMABLY RETAILED BY KENSINGTON LEWIS

Each on a shaped circular base cast as rockwork with differing textures and variously applied with cast coral, rockwork and sea creatures, six with stems cast as a dolphin and six cast as a hippocampus, each supporting a figure of Neptune, Amphitrite, a triton or a nereid which holds the cast shell bowl, *each marked under base*, seven salt-spoons cast as mermaids and give cast as mermen, each with cast leaf bowl, *each marked on reverse of bowl*
The salt-cellars 6¾ in. (17 cm.) high; the spoons 4½ in. (11.5 cm.) long
370 oz. 2 dwt. (11,511 gr.) (24)

£100,000-150,000 $130,000-190,000
€120,000-180,000

PROVENANCE:
The C. Ruxton and Audrey B. Love Collection; Christie's, New York, 19 October 2004, lot 205 ($253,900).

EXHIBITED:
New York, Christie's, *Antiquity Revisited: English and French Silver-Gilt from the Collection of Audrey Love*, September 1997.
San Marino, Huntington Art Gallery, November 1998 - January 1999.

LITERATURE:
A. Phillips and J. Sloane, Exhibition catalogue, *Antiquity Revisited: English and French Silver-Gilt*, London, 1997, p. 76, no. 16.





(detail)





THE DUKE OF YORK CENTREPIECE

200

A MASSIVE GEORGE IV SILVER-GILT NINE-LIGHT CANDELABRUM CENTREPIECE
MARK OF EDWARD FARRELL, LONDON, 1824, THE NOZZLES 1825,
RETAILED BY KENSINGTON LEWIS

Modelled as the second labour of Hercules in which he slays the Lernean Hydra, the base cast and chased as a rock outcrop which supports the Hydra, the base applied with foliage and creatures among which rests one of the severed heads of the Hydra and further supporting a cast figure of Iolaus who is holding a dagger to one of the necks of the Hydra, all surmounted by Hercules, draped in a lion's pelt and loin cloth, wielding a club, the monster's nine heads arranged asymmetrically and forming the candle sockets, each with a plain nozzle, a large crab clings to Hercules's right ankle, *marked on Hercules' pelt, loin cloth, club, nozzles, Hydra, crab, Iolaus, base and many of the detachable elements on the base*
35 in. (89 cm.) high
1,128 oz. 13 dwt. (35,106 gr.)

£400,000-600,000

$510,000-750,000
€480,000-710,000

PROVENANCE:
H.R.H. Prince Frederick Augustus, Duke of York and Albany, K.G., P.C., G.C.B. (1763 - 1827), second son of George III.
The Magnificent Silver and Silver-Gilt Plate of His Royal Highness, The Duke of York, Deceased; Christie's, London, 19-22 March 1827, lot 62.
Sir Clive Milnes-Coates, 2nd Bt. (1879-1972) of Helperby Hall, Yorkshire.
Sir Clive Milnes-Coates, 2nd Bt. (in whose family the centrepiece had been since the Duke of York's sale); Christie's London, 18 October 1967, lot 59.
The C. Ruxton and Audrey B. Love Collection, Magnificent Silver-Gilt including Russian Works of Art and Objects of Vertu; Christie's, New York, 19 October 2004, lot 200 ($791,500).

EXHIBITED:
Leeds, Temple Newsam, *Domestic Silver from Yorkshire Houses,* 1959 .
New York, Christie's, *Antiquity Revisited: English and French Silver-Gilt from the Collection of Audrey Love*, September 1997.
San Marino, Huntington Art Gallery, November 1998 - January 1999.
London, Victoria and Albert Museum, 2000 - 2003.
London, Christie's, *Defining British Art*, 17 June - 15 July 2016.

LITERATURE:
Christie's Review of the Season, 1967 - 1968, London, 1968, pp. 150-151.
A. Grimwade, "Two Great Royal Silver Sales," *Christie's Review of the Season*, London, 1975, pp. 196-197.
J. Culme, "Kensington Lewis: a Nineteenth-Century Businessman," *Connoisseur*, September 1975, pp. 31 and 36.
J. Culme, *Nineteenth-Century Silver*, London, 1977, pp. 73-74.
M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, fig. 7, p. 249.
A. Phillips and J. Sloane, Exhibition catalogue, *Antiquity Revisited: English and French Silver-Gilt*, London, 1997, p. 62, no. 12.
F. Russell and N. White, Exhibition Catalogue, *Defining British Art*, London, Christie's, 2016, p. 125-128.
Going *Once: 250 Years of Culture, Taste and Collecting at Christie's*, 'Hercules and The Duke', London, 2016, p. 260, no. 137.



One of the most important pieces of silver from the first half of the 19th century, the Duke of York's Hercules centrepiece can justifiably be claimed to be Kensington Lewis and Edward Farrell's masterpiece. Based on both renaissance and baroque design sources, it is the ultimate example of historic eclecticism in English silver design.

Given that the Duke of York was best known as Commander-in-Chief of the Army, it is likely that Hercules was chosen as the subject of this centrepiece to symbolise that important office. The image of Hercules Slaying the Hydra has been used for centuries to imply military might as well as victory over vices, and the Hydra can be seen as representing the enemies of England. English artist John Flaxman had used Hercules and the Hydra as the central relief on his silver "Trafalgar Vase" of 1805, inscribed "Britannia Triumphant Britons Strike Home."

The choice of subject may have been influenced by allegory, but Hercules Slaying the Hydra was an influential subject for silversmiths from the 16th and 17th centuries. The subject was popularised by renowned sculptor Adriaen de Vries (1556-1626) in his design for one of two fountains for the city of Augsburg. Craftsmen and goldsmiths from courts across Europe were dispatched to Augsburg to see his masterpieces. Prints after de Vries's works were later published by Jan Muller. A figure by silversmith Philipp Kusel, Augsburg, c. 1690 sold From Roentgen to Faberge: A European Private Collection; Christie's, London, 20 May 2015, lot 25. Another by Albecht Biller, Augsburg, 1700, is in the Maximilianmuseum, Augsburg.



Guido Reni, *Hercules Vanquishing the Hydra of Lerma*, 1617-1620.

Lewis and Farrell included the traditional attributes of Hercules in this sculptural group, such as the crab sent by Hera to aid the Hydra and Hercules's ally Iolaus, the actual composition of the model seems to be their own invention, a combination of various design sources. It was first argued that Hercules's pose derives ultimately from Michelangelo's figure of Charon in the Sistine Chapel, which influenced a depiction of Hercules by Ciro Ferri, popularized by engravings in the 17th century. Professor David Ekserdjian has recently suggested that Hercules's stance was influenced by an engraving of Guido Reni's painting of Hercules Slaying the Hydra (1617-20, Musée du Louvre, Paris). The figure of Iolaus is modelled after Verrochio's figure of the Executioner in a silver plaque of the Beheading of St. John the Baptist, found on an altar made for the Duomo in Florence around 1480. It is the combination of the two figures, from two different centuries and lifted entirely out of their original contexts, which is so typical of Lewis's highly eclectic style, interpreted by Farrell.

The Hercules centrepiece took pride of place on the title page of the Duke of York auction catalogue, appearing with "the grand work of art, THE SHIELD OF ACHILLES" and described as:

A GRAND CANDELABRUM
COMPOSED OF A GROUP OF HERCULES DESTROYING THE HYDRA
Of Silver Gilt, weighing upwards of One Thousand ounces, made by Mr. Lewis

Inside the catalogue, it was described as lot 62 in the first day's sale:

MASSIVE SILVER GILT PLATE [. . .]
A MAGNIFICENT CANDELABRUM, or group, for the centre of table, (made by Lewis) representing HERCULES ATTACKING the HYDRA, and surrounded by its nine heads, which bear as many nozzles for lights. Iolaus, the companion of Hercules, is searing a neck of the monster below. The group is supported on a mass of rock work, about the base of which are various reptiles.

Weight of the whole, 1144 oz. 5dwts.

THIS VERY GRAND and MASSIVE PIECE of PLATE, rests upon a base of brass, forming the lower part of the rock, and is supported upon brass castors, to facilitate the placing it in the centre of the table. Also, a very strong mahogany chest or cabinet, brass bound, to contain the candelabrum.

The prices for the auction as a whole, and the centrepiece in particular, were not good. According to one newspaper, "the general opinion was, that the articles did not bring near so much as they were worth intrinsically, and certainly not as much as they cost, especially the splendid massive silver plate." The centrepiece was knocked down for £343/5/6, or 6s an ounce - something in the region of a quarter of its original purchase price. Indeed, the newspaper reported that "after Mr. Christie had dwelt a considerable time at the bidding, there was a murmur ran round the room of 'How cheap!' when the hammer fell. Mr. Christie said that the candelabrum was purchased by the late illustrious owner of the new Palace, which it pleased Providence that he was never to inhabit. 'Notwithstanding I feel sorry for the sacrifice which has been made in this article,' said Mr. Christie, 'I feel greater grief that the workmanship of the artist is valued so low. The design is most beautiful, and there exists only another like it in England.'" If indeed there was another like it, it is entirely unknown today.





201

A SET OF EIGHTEEN GEORGE III SILVER-GILT DINNER-PLATES
MARK OF WILLIAM BATEMAN, LONDON, 1818

Each shaped circular and with gadrooned border, engraved on the border with a coat-of-arms below a marquess' coronet and centrally later with the Royal arms, *each marked underneath*
10 in. (25.5 cm.) diameter
370 oz. 4 dwt. (11,514 gr.)
The arms are those of Lothian quartering Ker presumably for William Kerr, 6th Marquess of Lothian (1763–1824). (18)

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:
The C. Ruxton and Audrey B. Love Collection; Christie's, New York, 19 October 2004, lot 235 ($31,070).



202

A GEORGE IV PARCEL-GILT SILVER CUP AND COVER
MARK OF WILLIAM ELEY II, LONDON, 1824

Ovoid on octagonal foot, the body cast and applied with fruiting vines and foliage, with entwined branch side handles, the domed cover with later crest finial, later engraved to one side with coat-of-arms below and Austrian baron's coronet, *marked on body and cover bezel, the finial mark of William Cooper, circa 1850*
16½ in. (42 cm.) high
123 oz. 17 dwt. (3,852 gr.)
The later arms are those of Baron de Worms.

£4,000-6,000 $5,100-7,500
€4,800-7,100

PROVENANCE:
The Estate of Dr. Bernard Breslauer; Christie's, New York, 14 April 2005, lot 162 ($10,200).



203

A SET OF TEN GEORGE III SILVER-GILT DINNER-PLATES FROM THE CUMBERLAND SERVICE
MARK OF WILLIAM FRISBEE, LONDON, 1810

Each shaped circular, with gadrooned border, engraved with the Royal arms with a label for difference and below a Royal duke's coronet, *marked underneath, further engraved 'EDC' and 'EA.Fs.'*
10 in. (25.4 cm.) diameter
260 oz. 12 dwt. (8,106 gr.)
The Royal arms with a label of difference are those of H.R.H. Prince Ernst Augustus, Duke of Cumberland (1771-1851), later King of Hanover, fifth son of King George III and brother of King William IV.
The initials stand for 'Ernst, Duke of Cumberland' and 'Ernst Augustus Fidekommiss' which translates as 'The entailed estate of Ernst Augustus' (10)

£4,000-6,000 $5,100-7,500
€4,800-7,100

PROVENANCE:
H.R.H. Prince Ernst Augustus, Duke of Cumberland (1777-1851), later King of Hanover, almost certainly thence by descent to his great-grandson H.R.H. Ernst Augustus, Duke of Brunswick Lüneburg (1878-1923).
Purchased by Glückselig of Vienna, circa 1923, and sold to Crichton Brothers, London, 1923.
Anonymous sale; Christie's, London, 15 June 2004, lot 61, ungilded (£7,767).

204

A SET OF TWENTY-FOUR GEORGE III SCOTTISH SILVER-GILT DINNER-PLATES

MARK OF PATRICK ROBERTSON, EDINBURGH, 1772

Each shaped circular, with gadrooned rim, engraved with a coat-of-arms below an earl's coronet above, *each marked underneath*
9½ in. (24. cm.) diameter
405 oz. 8 dwt. (12,609 gr.)
The arms are the Royal arms of Scotland quartering those of Moray and Stewart impaling those of Gray for Francis Stuart, 9th Earl of Moray (1737-1810) and his wife Jean (d.1786), daughter of John Gray, 11th Lord Gray (1716–1782) whom he married in 1763. (24)

£7,000-10,000 $8,800-13,000
€8,300-12,000





205

A GEORGE III SILVER-GILT RACING CUP AND COVER

MARK OF WILLIAM BURWASH AND RICHARD SIBLEY, LONDON, 1810, RETAILED BY JAMES BERRY, PONTEFRACT

Tapering cylindrical and on four cast lion paw feet, the body fluted below an inscription on one side and an applied classical facade on the other, with cast lion mask side handles, the cover with cast lion finial, *marked underneath and on cover bezel, the base engraved 'James Berry Pontefract fecit'*
13¾ in. (35 cm.) high; 14¼ in. (36 cm.) wide over handles
137 oz. 16 dwt. (4,286 gr.)
The inscription reads *'Pontefract Races 1810 His Grace the Duke of Leeds Right Honble Lord Viscount Melton M.P./Stewards'*

£6,000-8,000 $7,600-10,000
€7,100-9,400



206

A SET OF FOUR GEORGE III SILVER-GILT DINNER PLATES

MARK OF PAUL STORR, LONDON, 1807

Each shaped circular with gadrooned border with leaf divisions, engraved with a crest, one engraved twice, *marked underneath*
9¾ in. (25 cm.) diameter
78 oz. 1 dwt. (2,427 gr.) (4)

£1,000-1,500 $1,300-1,900
€1,200-1,800





207

A PAIR OF GEORGE IV SILVER-GILT COMBINATION WINE-COOLERS AND CUPS AND COVERS WITH LINERS
MARK OF REBECCA EMES AND EDWARD BARNARD, LONDON, 1822

Campana-shaped and on spreading oak leaf and acorn cast foot, the stem with cast fruiting grapevines, the lower body cast with roses, thistles and shamrocks, the rim applied with fruiting grapevines on a textured ground, with two foliage and flower cast handles, the detachable collar with central detachable domed cover with finial cast as Minerva, engraved with a coat-of-arms and presentation inscription, the cover bezels engraved with names of donors, the liners silver, *marked on body, cover bezel, inside domed cover and on finial*
20¼ in. (51 cm.) high
348 oz. 12 dwt. (10,843 gr.)
The inscription reads *'Presented in pursuance of the Unanimous VOTE of the COURT of DIRECTORS of the GUARDIAN ASSURANCE COMPANY TO JAMES TULLOCHE ESQR who in conjunction with his Brother JOHN TULLOCHE ESQR projected the Establishment of that INSTITUTION, in testimony of the high sense entertained of the ability, Zeal and important services rendered by him in the COMMITTEE that conducted the formation of the COMPANY LONDON, 5th JULY 1822'*
The arms are those of Tulloche. (2)

£40,000-60,000

$51,000-75,000
€48,000-71,000

PROVENANCE:
The C. Ruxton and Audrey B. Love Collection; sold Christie's, New York, 19 October 2004, lot 227 ($86,040).

LITERATURE:
J. P. Fallon, *House of Barnard, A Notable Family of Manufacturing Silversmiths to the Trade*, 2012, p. 260, fig. 282.

In 1822, the Court of Directors of the Guardian Fire and Life Assurance company presented John and James Tulloche with plate valued at 100 guineas for their role in establishing the firm.



208

A GEORGE III SILVER-GILT CENTREPIECE

MARK OF PAUL STORR, LONDON, 1809

The triform base with acanthus border, supporting a central acanthus-decorated column surrounded by three seated classical figures wearing the pelt of the Nemean lion, each playing a pipe, with applied bacchic masks between, supporting a central cut-glass bowl, with three later detachable branches with cut glass bowl, *marked under base, on stem and figures, the branches apparently unmarked, the base stamped 'Rundell Bridge et Rundell Aurifices Regis et Principis Walliae Londini Fecerunt'*
18¼ in. (56 cm.) high
gross weight 572 oz. 4 dwt. (17,797 gr.)

£40,000-60,000 | $51,000-75,000 | €48,000-71,000

PROVENANCE:

Anonymous sale; Christie's, London, 19 May 1965, lot 99.
The C. Ruxton and Audrey B. Love Collection; Christie's, New York, 19 October 2004, lot 234 ($106,355).

EXHIBITED:

New York, Christie's, *Antiquity Revisited: English and French Silver-Gilt from the Collection of Audrey Love*, September 1997.
San Marino, Huntington Art Gallery, November 1998-January 1999.

LITERATURE:

A. Phillips and J. Sloane, Exhibition catalogue, *Antiquity Revisited: English and French Silver-Gilt*, London, 1997, p. 42, no. 4.

This centrepiece is almost identical to the bases for a monumental pair of candelabra by Paul Storr for Rundell's, dating to 1809/10 and acquired by the Prince of Wales. John Flaxman designed at least the upper portion of the Royal candelabra, and a number of drawings for them are now in the Victoria and Albert Museum. Both Royal candelabra were modelled by William Theed. The original design by Flaxman incorporates a base with three seated panthers around a shorter foliate stem. However, for their Royal patron Rundell's decided on much larger and grander bases with massive central stems flanked by three seated figures of Pan, which match those on the present example. The candelabra supplied to the Prince of Wales are described in the original account from Rundell, Bridge and Rundell as: 2 rich candelabra to fit occasionally on tripod stands, composed from designs made by Flaxman on the subject of Mercury presenting Bacchus to the nymphs. The other the serpents guarding the tree of Hesperides, with elegant falling branches and ornamented devices. 917oz. 10dwt., Fashion 17s oz. gilding £132 each = £1,365. The use in the account of the word 'occasionally' implies that the bases were intended to be used both as supports for the larger candelabra and also as centrepieces fitted with bowls.



209

A GEORGE IV SILVER-GILT SIX-BRANCH CANDELABRUM

MARK OF WILLIAM ELLIOTT, LONDON, 1822, RETAILED BY HAMLET

The circular base on three foliage and shell cast feet, the foliage stem supported on cast heraldic lion and horse with a cast palm tree above, surrounded by military trophies and two shields, each engraved with a coat-of-arms with duke's coronet above, with two tiers of three reeded and foliate branches, each terminating in a foliate cast socket with detachable plain nozzle, with central foliage and flower finial, the base engraved with presentation inscriptions and four crests, *marked on base, stem, some military trophies, branches, sockets and nozzles, further stamped 'Hamlet Goldsmith to His Majesty the Duke of York & Royal Family'*

30 in. (76 cm.) high

411 oz. 14 dwt. (12,805 gr.)

The inscription reads *'To His Grace Richard Duke of Buckingham & Chandos K.G. Lord Lieutenant, Custos Rotulorum and Colonel of the Yeomanry Forces of the County of Buckingham This piece of plate is presented by the Officers, Non Commissioned Officers & Privates of the 2nd or Hussar Regiment of Bucks Yeomanry Cavalry As a lasting memorial of their high respect and affectionate attachment and as a tribute of their gratitude for his constant and zealous endeavours to promote the welfare and prosperity of the Regiment 1823'*

The arms are those of Richard, 1st Duke of Buckingham and Chandos (1776-1839).

£70,000-100,000 | $88,000-130,000 | €83,000-120,000

PROVENANCE:

Presented by Colonel Pigot of the 2nd Regiment of Bucks of Hussar Yeomanry at the New Inn, Stowe on Tuesday 10 June 1823 to Richard, 1st Duke of Buckingham and Chandos (1776-1839) and presumably by descent to his son,
Richard, 2nd Duke of Buckingham and Chandos (1797-1861) and by descent to his son,
Richard, 3rd Duke of Buckingham and Chandos (1823-1889) and by descent to his daughter,
Mary, Lady Kinloss (1852-1944) and by descent to her son,
The Hon. Thomas Morgan-Grenville (1891-1965) of Wooton House, Wooton, Bedfordshire,
Col. The Hon. Thomas G. Morgan-Grenville D.S.O., O.B.E., M.C; Christie's, London, 30 June 1954, lot 35, ungilded (£150 to Eyles).
Anonymous sale; Christie's London, 6 December 1989, lot 128, ungilded (the finial by Barnard in 1989).


AYLESBURY



210

A SET OF FOUR CONTINENTAL SILVER-GILT THREE-LIGHT CANDELABRA

WITH SPURIOUS FRENCH MARKS, 20TH CENTURY

Each on square pedestal base with stiff leaf border, supporting a classical female figure holding three foliate-clad candle-arms suspending chains, the central standard with pinecone finial, *marked on base and some wax pans with spurious marks for Odiot*
27 in. (68.5 cm.) high
438 oz. 12 dwt. (13,641 gr.) (4)

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:
The C. Ruxton and Audrey B. Love Collection; Christie's, New York, 19 October 2004, lot 153 ($31, 070).

211

A PAIR OF GILT-COPPER CENTREPIECES AND A MIRRORED SURTOUT DE TABLE

PROBABLY ENGLISH, CIRCA 1820, AFTER A DESIGN BY TATHAM, ATTRIBUTED TO PHILIP CORNMAN

Each centrepiece on triform base with three sphinx supporting a frieze applied with plaquettes of Grecian figures, the acanthus stem issuing three bifurcated scroll branches and a central bowl, the circular *surtout-de-table* on four hoof feet with anthemion border
Each centrepiece 18¾ in. (47.7 cm. high); the surtout 21 in. (53 cm.) diameter (3)

£30,000-50,000 $38,000-63,000
€36,000-59,000

PROVENANCE:
One centrepiece and the surtout de table: Le Gout Steinitz I; sold Christie's, New York, 19 October 2007, lot 39 ($85,000).

This pair of splendid centrepieces epitomizes the rage for Egyptian motifs that swept France and England following Napoleon's Egyptian campaign of 1798. Dominique Vivant Denon's publication *Voyages dans la Basse et la Haute Egypt* of 1802 fostered romantic notions of ancient Egypt and a fascination for Egyptian artefacts, which influenced the designs of Charles Percier and Pierre François Léonard Fontaine in Paris, and Thomas Hope in London, among many others.

The model for this present pair of centrepieces is based on the *oeuvre* of Charles Heathcote Tatham, and combines elements from Tatham's published drawing of a centerpiece for the 5th Earl of Carlisle and a silver-gilt candelabrum signed by Tatham and made by William Pitts in 1800 (illustrated in A. G. Grimwade, "Silver at Althorp," *Connoisseur*, March 1963, fig. 8, p. 165.) The treatment of the pedestal to the present centrepieces, with their foliate decoration above a calyx of scrolling acanthus leaves, is closely related to the pedestal support found on Tatham's Althorp candelabrum. The



essential form, however, with its tripod base, three double-light branches, and central tazzal, is that of the Carlisle centrepiece, published in *Designs for Ornamental Plate* with the caption *"A Piece of Plate designed and executed in Silver for the Earl of Carlisle in the year 1801."* Hilary Young has suggested that Tatham drew upon Percier & Fontaine's *Recueil de Décorations Interieures* of 1801 for the Egyptian details on his work, and the sphinxes on the present centrepieces certainly deserve comparison with an example in silver by Percier (Hilary Young, "A Further Note on J.J. Boileau, A Forgotten Designer of Silver," *Apollo*, October 1986, p. 336, fig. 3).

The attribution of the present centrepieces to Philip Cornman (d. 1822) is based on four silver-gilt candelabrum centrepieces featuring Cornman's mark and bearing the inscription of the retailers Rundell and Bridge, one of which was sold 'Important Silver', Christie's, London, 12 June 2006, lot 89 (£102,000 including premium). The three other related centrepieces by Cornman comprise an example of 1806 (illustrated in D. Udy, "The Influence of Charles Heathcote Tatham," *Proceedings of the Society of Silver Collectors*, Autumn 1975, p. 105, fig. 163), an example of 1803 (illustrated Sotheby's, London, February 5, 1987, lot 152), and another example, part of a dessert-service of 1806, which represents an adaptation of Tatham's design by Jean-Jacques Boileau (illustrated in Young, *op. cit.*, fig. 6, p. 337; sold at Christie's, London, June 24, 1981, lots 22-24.) The mark of Cornman, who was trained as a sculptor and goldsmith, is rare, appearing only on the four above centerpieces, a pair of compotes (Sotheby's, London, February 23, 1967, lot 150), two Warwick vases and a magnificent eight-piece Royal communion service of 1802 and 1803 for the Metropolitan Church at Quebec supplied by Rundell's. Evidence suggests that Cornman also had a personal relationship with Tatham, aside from his obvious familiarity with Tatham's published works. One of Cornman's exhibits of wax models at the Royal Academy included a portrait of the 5th of Earl of Carlisle, Tatham's patron for the original drawing of this centrepiece design (Young, *op. cit.*, p. 336).



212

A BELGIAN SILVER-GILT VASE
MAKER'S MARK PI, MID 19TH CENTURY

On spreading circular foot, the partly fluted lower body chased with acanthus and palm leaves and with entwined serpent side handles, the body applied with a band of scrolling acanthus and rosette foliage and with monogram with marquess' coronet above, *marked on foot and under rim*, with copper liner, the base with metal plate
20¾ in. (53 cm.) wide across handles
gross weight 208 oz. 8 dwt (6,482 gr.)

£7,000-10,000 $8,800-13,000
€8,300-12,000



213

AN EDWARD VIII SILVER-GILT CUP AND COVER
MARK OF ROWLANDS AND FRAZER, LONDON, 1901

On spreading foot, the body applied with strapwork and with engraved medallions to the upper body for the Hackney Horse Society, the cover with standing horse finial, on octagonal wooden base inset with pivoting silver-gilt medallions, *the cup marked underneath, on rim and on cover, most base medallions stamped Elkington & Co London or Mappin & Webb*
the cup 15 in. (38 cm.) high
92 oz. 17 dwt. (2,888 gr.)

£3,000-5,000 $3,800-6,300
€3,600-5,900





214

A PAIR OF GEORGE V SILVER-GILT CASTERS

MARK OF RICHARD COMYNS, LONDON, 1926

Each baluster, the cover with cast shell finial, the upper body and cover fluted and chased, the lower body fluted below a band of *rocaille,* on base cast as a tortoise, *marked near rim and on cover bezel*
8 in. (20.3 cm.) high
35 oz. 2 dwt. (1,092 gr.) (2)

£1,000-1,500 $1,300-1,900
€1,200-1,800

215

A LATE VICTORIAN SILVER-GILT FIVE-LIGHT CANDELABRUM

MARK OF HAWKESWORTH, EYRE AND CO., SHEFFIELD, 1899

The Corinthian column stem on stepped square base, each of the four reeded branches terminating in a shaped square drip-pan and Corinthian capital socket with detachable nozzle and with a further central socket, *marked on base, branches and nozzles*
27¼ in. (69.2 cm.) high

£1,000-1,500 $1,300-1,900
€1,200-1,800



216

A SET OF TWELVE EDWARD VII SILVER-GILT DINNER-PLATES

MARK OF SKINNER AND CO, LONDON, 1908

Each shaped circular, with gadrooned border, engraved with a crest below an earl's coronet, *marked underneath and stamped 'Skinner & Co Orchard St. London. W.'*
9⅞ in. (25 cm.) diameter
237 oz. 4 dwt. (7,378 gr.)
The crest is that of Palmer as borne by the Earls of Selborne for William, 2nd Earl of Selborne K.G. (1859-1942). (12)

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:
William, 2nd Earl of Selborne K.G. (1859-1942) and then by descent to his great grandson,
John, 4th Earl of Selborne (b.1940).
The Earl of Selborne, Sotheby's, London, 21 June 1973, lot 131, ungilded (£520 to Mrs. Dean).
A Gentleman; Christie's, London, 15 June 2004, lot 1, ungilded.

~217

AN ITALIAN PARCEL-GILT SILVER CENTREPIECE
THE PARCEL-GILT CENTREPIECE ROME, EARLY 20TH CENTURY, MAKER'S MARK CC MONOGRAM, THE BASE STAMPED D. LECLERK, DATED 1906

Modelled after Gian Lorenzo *Bernini's Fontana dei Quattro Fiumi*, Fountain of the Four Rivers, surmounted by the so-called Domitian Obelisk, finial lacking, flanked by a model of the *Fontana del Moro*, Fountain of the Moor, and a model of the *Fontana del Nettuno*, Fountain of Neptune, each initially designed by Giacomo della Porta and with later additions by Bernini and others, all on a tortoiseshell-veneered kingwood base with cast ormolu feet, *the centrepieces marked on sides and some figures, the base stamped 'D. Leclerk Roma 1906'*
The base: 64¼ in. (163 cm.) long
The centrepiece: 23¼ in. (59.5 cm.) high and smaller (3)

£10,000-15,000 $13,000-19,000
€12,000-18,000



217

218

AN ITALIAN GILT-METAL AND SILVERED DISH
19TH CENTURY

In the form of two conjoined scallop shells surmounted by Neptune upon a dolphin
14½ in. (37 cm.) high; 13¾ in. (35 cm.) wide

£2,000-4,000 $2,600-5,000
€2,400-4,700



218

THE HOUSE OF BORROMEO

The motto of the Borromeo family, 'In The Name of Humility' (humilitas nomini) applied on the present lot is in the same style as that on the tomb of Federico Borromeo (1564-1631) in Milan. The Borromeo dynasty began as a merchant family in San Miniato around 1300. Their name 'Boun Romei' (Borromei) evolved from the family's Roman origins. The following generation founded the Borromei Bank in Milan. From this period until the 17th century, the family gained influence in proportion with their growing territory. The Borromeo 'state' burgeoned to almost a thousand square kilometres. It ended officially with the invasion of Napoleon in 1797, however their estates of Rocca d'Angera, Palazzo Borromeo (Milan), Peschiera Borromeo, the Borromean Isalands and Villa Borromeo (Arcore) remain powerful signifiers of the family's prosperity. Members of the family rose to powerful positions in politics, banking and in the Roman Catholic Church. Cardinal Federico Borromeo (1564-1631) was also styled Marquess of Angera in 1623 by Philipp IV of Spain. The title was adapted in 1916 to the Prince of Angera.





219

219

A SET OF THREE ITALIAN SILVER HERALDIC 'CARTAGLORIA' FRAMES
APPARENTLY UNMARKED, CIRCA 1580

Each rectangular, ornamentally decorated with scrolling foliage and angels, the central frame with lapis plaque and each with chased scene, each applied variously with ornaments associated with the Borromeo family including the Borromean Rings, the family motto HUMILITAS, a unicorn or camel, with bevelled glass and wooden backing
20¾ in. (52.7 cm.) and 14½ in. (36.9 cm.) high (3)

£7,000-10,000 $8,800-13,000
€8,300-12,000

PROVENANCE:
Anonymous sale; Sotheby's, Paris, 29 April 2009, lot 184 (€31,950).



220

220

A PAIR OF CONTINENTAL SILVER DESSERT-STANDS
APPARENTLY UNMARKED

Each on shaped circular base with later French control marks, with vine border, one stem applied with the figure of a shepherdess, the other a fisherman, with plain circular dish-holders
12½ in. (32 cm.) high (2)

£2,000-3,000 $2,600-3,800
€2,400-3,500





221

A GERMAN SILVER CUP AND COVER
DATED 1913

The tapering cylindrical bowl and fluted stem chased with spirally-fluted husks and foliage, the domed cover with bud finial inscribed and dated 1913, gilt interior, *marked on foot*
19¾ in. (50 cm.) high
58 oz. 3 dwt. (1,809 gr.)

£1,500-2,000 $1,900-2,500
€1,800-2,400



222

A PAIR OF ITALIAN SILVER TAZZE
MAKERS AND ASSAY MASTERS MARKS ?S OVER C AND BD OVER O, TOWN MARK INDISTINCT

Shaped circular and on spreading foot with part fluted stem, with reeded border and chased with strapwork, *marked near rim*
9¼ in. (23.5 cm.) diameter
29 oz. 15 dwt. (926 gr.) (2)

£700-1,000 $880-1,300
€830-1,200

223

AN ITALIAN SILVER-GILT OVAL TRAY
VENICE, MID 19TH CENTURY, MAKER'S MARK INDISTINCT

Oval, the pierced gallery with integral handles, *marked underneath and on border*
20½ in. (52 cm.) wide
62 oz. 3 dwt. (1,933 gr.)

£1,000-1,500 $1,300-1,900
€1,200-1,800



224

A SET OF TWELVE ITALIAN SILVER DINNER-PLATES
RETAILED BY A. TAZZETTI AND CO., TURIN,
FIRST HALF 20TH CENTURY

Shaped circular, applied with the Savoia coat-of-arms, *each stamped underneath*
9⅛ in. (23 cm.) diameter
108 oz. 16 dwt. (3,379 gr.) (12)

£1,500-2,500 $1,900-3,100
€1,800-2,900

PROVENANCE:
Filiberto Lodovico, 4th Duke of Genoa, (1895-1990) and his wife Lydia von Recklinghausen (1904-1977), and then by descent.
The Collection of S. A. R. La Principessa Reale Maria Gabriella Di Savoia; Christie's, London, 27 June 2007, lot 60 (£9,600).

■ **225**

AN ITALIAN LAPIS LAZULI, SODALITE AND WHITE-METAL SURTOUT-DE-TABLE

Surmounted by a centrepiece depicting Neptune on double shells flanked by a pair of obelisks on white marble bases
22¼ in. (56.5 cm.) high; 39 in. (99 cm.) wide; 18 in. (45.5 cm.) deep, overall

£3,000-5,000 $3,800-6,300
€3,600-5,900



225

■ **226**

AN ITALIAN ORMOLU-MOUNTED MOTHER-OF-PEARL AND SPECIMEN MARBLE-INLAID THREE-PIECE SURTOUT DE TABLE

LATE 19TH/EARLY 20TH CENTURY

The central obelisk flanked by a pair of tazze, the border with removable plinths mounted with figures of Pan, fruiting baskets and cornucopae
25 in. (63.5 cm.) high; 63 in. (160 cm.) wide; 24½ in. (62 cm.) deep, overall (3)

£10,000-15,000 $13,000-19,000
€12,000-18,000



226





227

AN ITALIAN THREE-PIECE CENTREPIECE

VICENZA, THE CENTRAL SECTION AND SMALLER SECTIONS EACH WITH DIFFERING INDISTINCT MAKER'S MARK, LATE 20TH CENTURY, THE SMALLER SECTIONS AND PROBABLY THE LARGER SECTION RETAILED BY SERRA, ROME

Modelled after Gian Lorenzo Bernini's Fontana dei Quattro Fiumi, Fountain of the Four Rivers, surmounted by the so-called Domitian Obelisk, surmounted by the crest of the Pamphili family, flanked by a model of the Fontana del Moro, Fountain of the Moor, and a model of the Fontana del Nettuno, Fountain of Neptune, each initially designed by Giacomo della Porta and with later additions by Bernini and others, *each marked on base, the smaller fountains further stamped 'SERRA ROMA'*
34¼ in. (87.5 cm.) high, and smaller (3)

£15,000-25,000 $19,000-31,000
€18,000-29,000

PROVENANCE:
with Mario Serra, Rome.





228

A FRENCH SILVER-GILT AND ENAMEL WRITING NECESSAIRE
PARIS, CIRCA 1900, MAKER'S MARK MB,
A DOUBLE FASCES BETWEEN

The galleried mirrored base surmounted by a stepped colonnade in pink enamel, with a small removable watch with stand, *marked on base, steps, colonnade, pedestal, clock, the movement stamped 'Minerve et orfèvre'*
12¼ in. (31 cm.) wide

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ 229

A PAIR OF RESTAURATION ORMOLU AND PATINATED-BRONZE FIVE-LIGHT CANDELABRA
CIRCA 1820-30

Each with sphere issuing five scrolled branches, surmounted by a female figure holding a sickle, one figure replaced
39 in. (99 cm.) high; 12¾ in. (32.5 cm.) diameter (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ 230

AN ITALIAN ORMOLU-MOUNTED BLUE PORCELAIN VASE
BY VIGNI, FLORENCE, AFTER A MODEL
BY PIERRE-PHILIPPE THOMIRE

The rectangular plinth inscribed 'VIGNI A FIRENZE'
27 in. (68.5 cm.) high; 18 in. (46 cm.) diameter

£2,000-4,000 $2,600-5,000
€2,400-4,700



(detail)

■ **231**

AN ITALIAN ALABASTER, MARBLE AND ORMOLU THREE-PART ARCHITECTURAL CENTREPIECE

LATE 19TH/EARLY 20TH CENTURY

Comprising a domed pagoda centrepiece with colonnaded sides
The domed centrepiece: 18 in. (46 cm.) high; 25 in. (63.5 cm.) wide; 20½ in. (52 cm.) deep
The two colonnaded sides: 11¾ in. (30 cm.) high; 17¼ in. (44 cm.) wide; 16¾ in. (42.5 cm.) deep
(3)

£15,000-25,000

$19,000-31,000
€18,000-29,000









■ 232

A SET OF SIX NORTH ITALIAN GILTWOOD FAUTEUILS
SECOND HALF 19TH CENTURY

Each chair covered in burgundy cut-velvet, the asymmetrically carved top-rail with *rocaille* scrolls, on cabriole legs headed by grotesque masks
50 in. (127 cm.) high; 26½ in. (67.5 cm.) wide; 21¾ in. (55 cm.) deep (6)

£8,000-12,000

$11,000-15,000
€9,500-14,000





■ 233

AN ITALIAN GILTWOOD CONSOLE

ROME, EARLY 18TH CENTURY

The *breccia africano* and *siena* marble top above a pierced foliate-carved frieze centred by a female mask, on putto supports joined by a conformingly carved x-shaped stretcher
35 in. (88.5 cm.) high; 67¾ in. (172 cm.) wide; 31¾ in. (80.5 cm.) deep

£20,000-30,000

$26,000-38,000
€24,000-35,000

The design of this console table relates to examples executed by Giovan Battista Foggini in the late 17th and early 18th century, particularly to those made after designs by Diacinto Maria Marmi. Two related drawings by Marmi for designs of supports for consoles incorporating female busts and volutes are in the Gabinetto dei Disegni e delle Stampe degli Uffizi in Florence, (A. González Palacios, *Il Tempio del Gusto*, Milan, 1986, vol. II, p. 31, fig. 13). A pair of very similar console tables was in the collection of Baron Mayer de Rothschild (1818-1874) in the Dining Room at Mentmore Towers, Buckinghamshire, sold Sotheby's at a house sale, 18-27 May 1977, lot 882.



234

CIRCLE OF PERINO DEL VAGA (FLORENCE 1501-1547 ROME)

The Holy Family with the Infant Saint John the Baptist

oil on panel
36½ x 25⅝ in. (92.7 x 65.2 cm.)
inscribed 'ECCE AGNVS DEI' (lower centre, on the scroll)

£10,000-15,000

$13,000-19,000
€12,000-18,000

PROVENANCE:
Barberini collection, Rome.
Anonymous sale; Christie's, South Kensington, 30 April 2015, lot 479 (£18,750).



235

CIRCLE OF INNOCENZO FRANCUCCI, CALLED INNOCENZO DA IMOLA (IMOLA *C.* 1490-*C.* 1545 BOLOGNA)

The Madonna with Child with Saint Philomena(?)

oil on panel
24⅞ x 20⅛ in. (63.4 x 51 cm.)

£4,000-6,000

$5,100-7,500
€4,800-7,100

PROVENANCE:
Anonymous sale; Hampel, Munich, 25 March 2015, lot 589.

236 No Lot



237

AN ITALIAN RENAISSANCE-STYLE WALNUT CASKET
19TH CENTURY

The lid centred by a maiden flanked by eagles, enclosing a velvet-lined interior, stamped 'A STO CIPICCHIA'
22 in. (56 cm.) high; 21 in. (53.5 cm.) wide; 17 in. (43 cm.) deep

£1,500-2,500

$1,900-3,100
€1,800-2,900



238

A GERMAN EBONY AND GILT-BRASS STRIKING TABLE CLOCK WITH ALARM
MID-17TH CENTURY, PROBABLY AUGSBURG

The architectural case with key drawer to base, the chapter ring with 24 hour dial and brass alarm disc to centre, quarter hour dial below, strike indication dial to rear, with fuse for time and fixed barrel for strike, strike/silent lever, later rear mounted pendulum
13¼ in. (33.6 cm.) high; 6½ in. (16.5 cm.) wide; 6½ in. (16.5 cm.) deep

£7,000-10,000

$8,800-13,000
€8,300-12,000

PROVENANCE:
The Abbott-Guggenheim Collection; sold, Christie's, New York, 2 June 2015, lot 227 ($18,750).







239

A GERMAN PARCEL-GILT SILVER CUP AND COVER

MARK OF JOBST PLANCKH, NUREMBERG, 1611-1629

Heart-shaped and on spreading oval foot chased with lobes on matted ground, the domed stem, body and cover chased with hob-nail ornament, the stem applied with four scrolls between two foliate terraces, the cover mounted with open-work trefoil border and with flower finial rising from four beaded scroll brackets, *marked near rim, on foot and cover, further marked on cover and near rim with a later French tax mark*
14¾ in. (37.8 cm.) high
14 oz. 15 dwt. (458 gr.)

£15,000-25,000 | $19,000-31,000
€18,000-29,000

PROVENANCE:

with Galerie Neuse, Bremen.
Collection Yves Saint-Laurent et Pierre Bergé; Christie's, Paris, 21-23 February 2009, lot 154 (€75,400).

240

A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER

MARK OF NICHOLAS EMMERLING, NUREMBERG, 1587-1606

On lobed circular foot, the stem formed as a tree trunk and applied with a woodsman, with lobed bowl and detachable cover with vase of flowers finial, *marked to the cup rim*
13½ in. (34 cm.) high
12 oz. 6 dwt. (382 gr.)

£7,000-10,000 | $8,800-13,000
€8,300-12,000





241

A GERMAN PARCEL-GILT SILVER CUP AND COVER
MARK OF GEORG MULLNER, NUREMBERG, CIRCA 1630

On partly-fluted domed base and with baluster stem applied with three scroll brackets and with heart-shaped bowl, diaper-shaped diamonds and similar cover with detachable vase of flowers finial, *marked on cover, rim and foot*
13½ in. (34 cm.) high
12 oz. 2 dwt. (377 gr.)
Mullner, G.

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:
A Florida Couple; sold Christie's, New York, 23 May 2007, lot 60 ($34,080).

242

A GERMAN PARCEL-GILT SILVER CUP AND COVER
MARK OF TOBIAS WOLFF, NUREMBERG, 1609-1623

The heart-shaped body on spread oval foot chased with fluting on matted ground, the stem applied with three scrolls terminating in male masks between two foliate terraces, the body and cover chased with hob-nail ornament, the detachable cover with open work trefoil border and flower finial rising from scroll brackets, *marked on rim and inside cover*
11½ in. (29 cm.) high
12 oz. 8 dwt. (387 gr.)

£12,000-18,000 $16,000-23,000
€15,000-21,000

PROVENANCE:
with Galerie Neuse, Bremen.
Collection Yves Saint-Laurent et Pierre Bergé; Christie's, Paris, 21-23 February 2009, lot 153 (€61,000).







243

A PARCEL-GILT CUP AND COVER
WITH SPURIOUS MARKS FOR NUREMBURG, 19TH CENTURY

On spreading oval foot with chased lobes, with winged putto stem with foliage calyx, the heart-shaped body and cover chased with hob-nail ornament and with vase of flowers finial, *marked on foot, bowl and cover*
13⅓ in. (34 cm.) high
11 oz. 1 dwt. (344 gr.)

£1,000-1,500 $1,300-1,900
€1,200-1,800

244

A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER
MARK OF MEINRAD II BAUCH, NUREMBERG, 1612-1633

On lobed circular foot, the stem formed as a tree trunk, applied with the figure of a woodsman, with lobed bowl and detachable cover with vase of flowers finial, *marked near rim, the rim and foot with a later Austrian tax mark*
9¼ in. (23.4 cm.) high
7 oz. 19 dwt. (247 gr.)

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:
Anonymous sale; Christie's, Paris, 24 June 2009, lot 53 (€61,000).

245

A GERMAN SILVER-GILT CUP AND COVER
MARK OF HANS CHRISTOPH LAUR, NUREMBERG, CIRCA 1620

Slightly flaring cylindrical and on domed spreading circular foot with baluster stem and guilloche border, the low domed cover with ball finial, the cup and cover *repoussé* with a diaperwork pattern of convex diamonds and pellets on a partly-matted ground, the rim and underside of foot each later engraved with a presentation inscription, *marked on rim and inside cover*
11 in. (28 cm.) high
13 oz. 8 dwt. (416 gr.)
The engraving on the rim reads *'The Gift of Lady Henrietta Conyers 1764'*.
The engraving on the underside reads *'Copt. Hall Chappell, Essex.'*

£5,000-8,000 $6,300-10,000
€5,900-9,400



246

A GERMAN SILVER-GILT-MOUNTED COCONUT-CUP AND COVER

MARK OF GALLUS WERNLEIN, NUREMBERG, CIRCA 1620

On domed foot with cylindrical stem, applied with three scroll brackets, the nut held by three straps and with slightly everted rim, the rim and foot mount engraved with panels of scrolls, the detachable domed cover with parcel-gilt figure of Christ finial, *marked near rim*
12½ in. (32 cm.) high

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:
Anonymous sale; Sotheby's, Paris, 15 April 2010, lot 244 (€30,750).

247

TWO GERMAN GILT-METAL MOUNTED COCONUT-CUPS AND COVERS

LATE 16TH CENTURY

Each on stepped slightly domed foot with vase-shaped bracket stem, engraved with strapwork and foliate scrolls, the nut enclosed in three straps with chased borders, one with reeding, the other cast with figures and shells, the covers with varying finials, one nut carved with a portrait and inscription dated 1582
11½ in. (29 cm.) high and slightly smaller (2)

£4,000-6,000 $5,100-7,500
€4,800-7,100

248

A CONTINENTAL SILVER-GILT-MOUNTED COCONUT-CUP AND COVER

MAKER'S MARK RH ONLY, FIRST HALF 17TH CENTURY

On domed foot and with baluster stem applied with three scroll brackets, the nut held by three similar brackets within borders pierced with hearts, the tall rim engraved with scrolls, the detachable domed cover with allegorical figure of Plenty on spool-shaped finial engraved with scrolls, *marked on rim and foot*
11½ in. (29 cm.) high

£3,000-5,000 $3,800-6,300
€3,600-5,900



249

A GERMAN SILVER-GILT TANKARD

MARK OF HANS UTTEN, NUREMBERG, CIRCA 1609

Tapering and on spreading foot with ovolo border, the body and cover chased with hob-nail ornament divided by matting, the handle with beading and terminating in a putto mask, the double-scroll thumbpiece with central caryatid, the hinged cover with baluster finial, *marked underneath and on cover bezel*
7½ in. (29 cm.) high
22 oz. 16 dwt. (707 gr.)

£10,000-15,000

$13,000-19,000
€12,000-18,000

PROVENANCE:
with Galerie Neuse, Bremen.
Collection Yves Saint-Laurent et Pierre Bergé; sold Christie's, Paris, 21-23 February 2009, lot 148 (€55,000).



250

A GERMAN SILVER-GILT TANKARD

MARK OF JEREMIAS II FLICKER, AUGSBURG, 1610-1612

Tapering and on spreading foot, the body and hinged cover chased with hobnail ornament divided by matting, with double baluster finial, bifurcated thumbpiece and scroll handle, engraved beneath base with initials 'S' over 'E. A. F. VR' and later dated '1710', *marked underneath*
6½ in. (16.5 cm.) high
18 oz. 15 dwt. (583 gr.)

£7,000-10,000

$8,800-13,000
€8,300-12,000

PROVENANCE:
with Galerie Neuse, Bremen.
Collection Yves Saint-Laurent et Pierre Bergé; Christie's, Paris, 21-23 February 2009, lot 147 €46,600).





~251

A GERMAN CARVED IVORY TANKARD
SECOND HALF 19TH CENTURY

The hinged lid surmounted by a horn-blowing putto, the tankard carved with a scene of Venus and Cupid being pulled in a chariot
13 in. (33 cm.) high

£7,000-10,000 $8,800-13,000
€8,300-12,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 21 October 2009, lot 173 ($31,250).

~252

A GERMAN CARVED IVORY TANKARD
SECOND HALF 19TH CENTURY

The hinged lid surmounted with a figure of Diana and two hunting dogs, the tankard carved with mythological scenes depicting the hunting goddess, the underside with a circular paper label '*G.S. MOTTERSHEAD COLLECTION / 208*', marked '*X 15.*' in black and twice marked '*150*' and with script '*RSS(?)*', the underside of the lid inscribed in black '*15*',
15 in. (38 cm.) high

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:
G.S. Mottershead Collection, no. 208.







~253

A GERMAN CARVED IVORY TANKARD
SECOND HALF 19TH CENTURY

Surmounted by a putto with a lyre, the tankard carved with a bacchic scene, on scroll feet, the underside inscribed in black '419'
13¼ in. (33.5 cm.) high

£5,000-8,000 | $6,300-10,000
€5,900-9,400

~254

A GERMAN CARVED IVORY TANKARD
SECOND HALF 19TH CENTURY

The hinged lid above a scrolling handle with a soldier, the tankard carved with a battle scene, lacking finial
10¾ in. (27.5 cm.) high

£3,000-5,000 | $3,800-6,300
€3,600-5,900





~255

A GERMAN CARVED IVORY TANKARD
SECOND HALF 19TH CENTURY

Carved with scenes of a Bacchanal, with female term handle, on cherub-headed hoof feet
11 in. (28 cm.) high

£4,000-6,000 $5,100-7,500
€4,800-7,100

~256

A GERMAN SILVER-MOUNTED CARVED IVORY TANKARD
SECOND HALF 19TH CENTURY, APPARENTLY UNMARKED

The hinged lid surmounted by a man blowing a horn on horseback, the tankard carved with a battle, inscribed in black to the handle '*11853/32*'
11 in. (28 cm.) high

£3,000-5,000 $3,800-6,300
€3,600-5,900







257

A RUSSIAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER

UNRECORDED MAKER'S MARK CYRILLIC 'BLO', MOSCOW, CIRCA 1750

The lobed bowl on conforming foot, the stem formed as a tree and a woodsman wielding an axe, lobed cover with a finial cast as an Imperial double-headed eagle, *marked on rim, foot and cover*
9.⅞ in. (25 cm.) high
7.65 oz. (237.8 gr.)

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:
Galerie Popoff Collection; sold Christie's, London, 12 October 2009, lot 370 (£6,250).

258

A RUSSIAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER

UNRECORDED MAKER'S MARK CYRILLIC 'MFK', MOSCOW, 1745

The lobed bowl on conforming foot, the stem formed as an allegorical female figure holding a wreath and dove, lobed cover with a cast finial in the form of a soldier, *marked on rim, foot and cover*
13 in. (33 cm.) high
12 oz. (391 gr.)

£2,500-3,500 $3,200-4,400
€3,000-4,100

PROVENANCE:
Property of a European Private Collector; sold Christie's, London, 14 June 2005, lot 28 (3,360).

259

A RUSSIAN PARCEL-GILT SILVER CUP AND COVER

MARK OF ANDREY IVANOV, MOSCOW, 1752

The shaped lobed bowl on conforming foot, all over *repoussé* and chased with *rocaille* motifs, with a baluster shaped stem and a detachable cover, *marked on rim, foot, stem and cover*
11.¾ in. (30 cm.) high
9.93 oz. (308 gr.)

£2,000-3,000 $2,600-3,800
€2,400-3,500

PROVENANCE:
Property of a European Private Collector; sold Christie's, London, 14 June 2005, lot 27 (£3,480).







260

A RUSSIAN SILVER-GILT CHALICE CUP AND COVER

MARK OF MIKHAIL KLUSHIN, MOSCOW, 1747

The shaped lobed bowl on conforming foot, all over *repoussé* and chased with neoclassical motifs, with a baluster shaped stem and a detachable cover, *marked on rim, foot and cover, also with French import marks*
13¼ in. (33.5 cm.) high
18 oz. (573 gr.)

£3,000-5,000

$3,800-6,300
€3,600-5,900

261

A RUSSIAN PARCEL-GILT SILVER CUP AND COVER

MARK OF ALEXANDER GILDEBRAND, MOSCOW, MID-18TH CENTURY

The shaped lobed bowl on conforming foot, all over *repoussé* and chased with *rocaille* motifs, the stem shaped as a male figure, detachable cover with a finial cast as an Imperial double-headed eagle, *marked on rim, foot, and cover, also with French import marks*
13.⅜ in. (34 cm.) high
10.86 oz. (337 gr.)

£2,000-3,000

$2,600-3,800
€2,400-3,500

PROVENANCE:
Property of a European Private Collector; sold Christie's, London, 14 June 2005, lot 29 (£3,360).

262

A RUSSIAN PARCEL-GILT SILVER CUP AND COVER

MARK OF ANDREY IVANOV, MOSCOW, 1747

The shaped lobed bowl on conforming foot, all over *repoussé* and chased with *rocaille* motifs, with a baluster shaped stem and a detachable cover, *marked on rim, foot, stem and cover*
13 in. (33 cm.) high
9.53 oz. (296.5 gr.)

£1,500-2,000

$1,900-2,500
€1,800-2,400





263

A GERMAN PARCEL-GILT SILVER CUP AND COVER
MARK OF LEONHARD VORCHLAMER, NUREMBERG, CIRCA 1630

On domed lobed base and with baluster stem with three scroll brackets, the similar waisted bowl with detachable domed cover with vase of flowers finial, *marked near rim and on foot, the foot further marked with a Dutch tax mark*
15¼ in. (39 cm.) high
13 oz. 15 dwt. (428 gr.)

£10,000-15,000 $13,000-19,000
€12,000-18,000

PROVENANCE:
Anonymous sale; Christie's, New York, 23 May 2007, lot 59 ($15,600).

264

A GERMAN PARCEL-GILT SILVER CUP AND COVER
APPARENTLY UNMARKED, CIRCA 1600

On lobed domed base with baluster stem applied with three scroll brackets and foliage calyxes, the waisted lobed bowl and cover similarly chased with panels of fruit, foliage and scrolls on a matted ground, the cover with detachable vase of flowers finial, engraved inside the cover with an inscription dated 1832
19¾ in. (50 cm.) high
26 oz. 7 dwt. (820 gr.)

£4,000-6,000 $5,100-7,500
€4,800-7,100



265

A GERMAN PARCEL-GILT SILVER CUP AND COVER
MARK OF HEINRICH ROTH, AUGSBURG, 1670-1675

On lobed foot, the stem formed as a partly draped putto, his arms raised supporting the upper stem, with waisted lobed bowl and detachable lobed cover, with vase of flowers finial, *marked on foot, rim and cover*
16½ in. (46.5 cm.)
20 oz. 6 dwt. (631 gr.)

£20,000-30,000

$26,000-38,000
€24,000-35,000

PROVENANCE:
Anonymous sale; Christie's, Paris, 24 June 2009, lot 54 (€61,000).







266

A GERMAN PARCEL-GILT SILVER CUP AND COVER

NUREMBERG, CIRCA 1625, MAKER'S MARK AM, POSSIBLY FOR ANDREAS MICHAEL,

On partly-fluted circular base and with baluster stem applied with three scroll brackets and foliage calyxes, the waisted bowl with octagonal rim chased with lobes and prick engraved with inscription 'ADAM MÛLLER VON WIEHE ANNO 1665', the detachable lobed domed cover with vase of flowers finial, *marked on cup and foot*
12 in. (31 cm.) high
8 oz. 9 dwt. (242 gr.)

£3,000-5,000 $3,800-6,300
€3,600-5,900

267

A GERMAN SILVER-GILT CUP AND COVER

MARK OF HANS ANTHONI LIND, NUREMBERG, CIRCA 1620

Waisted lobed shaped and on vase-shaped stem with applied brackets and spreading waisted domed foot with guilloche border, the body and cover chased with lobes with strapwork between, on partly matted ground, the detachable cover with putto finial above three scroll brackets, *marked near rim and on cover*
11¾ in. (30 cm.) high
14 oz. 6 dwt. (445 gr.)

£2,500-3,500 $3,200-4,400
€3,000-4,100

PROVENANCE:
A European Private Collection; Christie's, London, 14 June 2005, lot 59 (£3,000).

268

A GERMAN PARCEL-GILT SILVER CUP AND COVER

MARK OF DAVID STECHMESSER, NUREMBERG, CIRCA 1610

Waisted, *repoussé* and chased with swirling lobes on vase-shaped partly lobed stem applied with scroll brackets and waisted spreading foot, the cover similarly decorated, applied with two scroll brackets and with silver vase of flowers finial, *marked near rim, on foot and on cover bevel*
15½ in. (39 cm.) high
15oz. (488gr.)

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:
A European Private Collector; Christie's, London, 14 June 2005, lot 57 (£5,040).



269

A GERMAN PARCEL-GILT SILVER CUP AND COVER

TOWN MARK A W, POSSIBLY BRESLAU, CIRCA 1640, MAKER'S MARK WO OR WD

Baluster-shaped with lobed foot, the lobed body chased with *fleur-de-lys* and scrolls, cover with cast warrior finial; together with another, mark of Philipp Plapert, Nuremberg, circa 1637-1640, on circular foot, stem with three scroll brackets, lobed bowl with octafoil rim, *each marked near rim and on foot*
11¼ in. (28.5 cm.) and 8 in. (20.5 cm.) high
13 oz. 16 dwt. (428 gr.) (2)

£2,000-3,000 $2,600-3,800
€2,400-3,500

PROVENANCE:
A European Private Collection; Christie's, London, 14 June 2005, lot 61 and 58, respectively.

270

A GERMAN PARCEL-GILT SILVER CUP

MARK OF ANDREAS ÖTTINGER, NUREMBERG, CIRCA 1620

On lobed domed base and with baluster stem applied with three scroll brackets with foliage calyxes, the waisted lobed body prick engraved beneath the rim with scrolls and with panels of auricular scrollwork on a matted ground, *marked on foot and rim*
9¼ (23 cm.) high
7 oz. 11 dwt. (235 gr.)

£2,000-3,000 $2,600-3,800
€2,400-3,500

PROVENANCE:
A European Private Collector; Christie's, London, 14 June 2005, lot 56 (£3,600).

271

A CONTINENTAL PARCEL-GILT SILVER PINEAPPLE-CUP

MARKED WITH PSEUDO MARKS, 19TH CENTURY

The first on lobed domed base with tree and woodsman stem, the finial terminating in a cast huntsman; together with a German silver-gilt cup and cover, on later claw feet, the cover with pine-cone finial
13½ in. (34 cm.) and 11⅛ in. (28.4 cm.) high
34 oz. 4.8 dwt. (1.065 gr.) (2)

£1,000-1,500 $1,300-1,900
€1,200-1,800



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A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF CORNELIUS POPPE, AUGSBURG, CIRCA 1685

On domed laurel wreath foot, the body chased with the scene of Dido and Aeneas, with scroll handle and hinged domed cover with a bifurcated scroll thumbpiece applied with the stag finial, *marked to cover and rim*
9½ in. (24.5 cm.) high
42 oz. 4 dwt. (1,312 gr.)

£7,000-10,000

$8,800-13,000
€8,300-12,000

PROVENANCE:
A Private Collection; Sotheby's, Paris, 29 April 2009, lot 187 (€16,250).



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AN ASSEMBLED CONTINENTAL SILVER-GILT CUP

THE BOWL MAKER'S MARK ONLY IGV, CIRCA 1600, THE FOOT MAKER'S MARK IF, TOWN MARK INDISTINCT, MID-17TH CENTURY

On cartouche-shaped base with domed stem applied with a figure of a prancing horse supporting a stem applied with three scroll brackets and with hexafoil bowl, the centre finely cast and chased in high relief with the scene of a seated figure and a musician, *marked on foot and near rim*
8 in. (20.5 cm.) high
11 oz. 17 dwt. (369 gr.)

£3,000-5,000

$3,800-6,300
€3,600-5,900



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A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF JOHANN WAGNER, AUGSBURG, CIRCA 1680

Cylindrical on a crimped foot, the body chased with scenes of peasants feasting, with scroll handle and bifurcated scroll thumbpiece and hinged domed cover with later Pascal lamb finial, *marked on foot and cover*
8 in. (20.3 cm.) high
31 oz. 8 dwt. (977 gr.)

£3,000-5,000

$3,800-6,300
€3,600-5,900

PROVENANCE:
A German Baronial Family; Sotheby's, Amsterdam, 8 September 2004, lot 961.
Anonymous sale; Hampel, Munich, 26 March 2011, lot 623.

275

A GERMAN SILVER-GILT BEAKER AND COVER

MARK OF JOACHIM KRUMPHOLTZ, LEIPZIG, 1692-1694

Tapering cylindrical and on three ball feet, the detachable domed cover with ball finial, engraved with a coat-of-arms, *marked underneath*
7 in. (18 cm.) high
10 oz. 8 dwt. (323 gr.)

£1,500-2,500

$1,900-3,100
€1,800-2,900

PROVENANCE:
Anonymous sale; Hampel, Munich, 26 March 2011, lot 595.



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A GERMAN OR BALTIC PARCEL-GILT SILVER TANKARD

MAKER'S MARK 'IS' MONOGRAM IN SHAPED SHIELD, CIRCA 1700, THE ENGRAVING POSSIBLY RUSSIAN, LATE 18TH/EARLY 19TH CENTURY

On spreading foot and with cylindrical body, the body later engraved with three circular landscape cartouches, the scroll handle with a shield shaped terminal and with scroll thumbpiece, the hinged stepped cover later engraved with Cyrillic initials 'KA3' with crown above, *marked underneath with maker's mark only struck twice*
6 in. (15 cm.) high
17 oz. 8 dwt. (554 gr.)

£3,000-5,000

$3,800-6,300
€3,600-5,900

PROVENANCE:
Anonymous sale; Hampel, Munich, 26 March 2011, lot 798.



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A GERMAN SILVER-GILT FLAGON

MARK OF GEBRÜDER SCHRÖDEL, DRESDEN, DATED 1786

Plain cylindrical on spreading foot and with beaded scroll handle and foliage thumbpiece, the hinged domed cover engraved with a coat-of-arms flanked by initials 'HvB' and 'EvB' and the date '1786', with short spout, *marked underneath*
7½ in. (19 cm.) high
26 oz. 14 dwt. (830 gr.)

£2,000-3,000

$2,600-3,800
€2,400-3,500



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A GERMAN SILVER-MOUNTED IVORY CUP AND COVER
THE IVORY SLEEVE SOUTH GERMAN, LATE 17TH CENTURY,
THE SILVER WITH SPURIOUS MARKS, 19TH CENTURY,
THE FINIAL ASSOCIATED

The ivory sleeve carved in high relief with battling European and Ottoman soldiers on horseback, fallen soldiers trampled underfoot, mounts chased with strapwork on a matted ground, the detachable cover with associated ivory finial of a woman seated on a dolphin
17¼ in. (44 cm.) high

£7,000-10,000 $8,800-13,000
€8,300-12,000



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A SILVER-GILT-MOUNTED GERMAN IVORY TANKARD
THE IVORY SOUTH GERMAN, CIRCA 1680, THE SILVER MOUNTS
APPARENTLY UNMARKED, 19TH CENTURY

The ivory sleeve carved with the drunken Silenus accompanied by a host of frolicking putti, music-making fauns and bacchantes, the silver foot decorated in relief with hops on a matted ground, the hinged cover chased with fruiting grapevines and with a putto finial, the handle cast with a bacchante and hops
12 in. (30.5 cm.) high

£7,000-10,000 $8,800-13,000
€8,300-12,000



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A GERMAN PARCEL-GILT SILVER TANKARD
MARK OF JOHANN II RÖDE, DANZIG, CIRCA 1685

On domed foot, the baluster shaped body engraved with scene of the Last Supper, with heart-shaped handle and hinged domed cover with bifurcated scroll thumbpiece and lion sejant finial, *marked on foot*
8¼ in. (21 cm.) high
30 oz. 13 dwt. (953 gr.)

£6,000-8,000 $7,600-10,000
€7,100-9,400

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A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF LORENTZ HOFFMANN, KONIGSBERG, CIRCA 1660

Cylindrical, the body chased with flowers and applied with a medallion of Hercules and Cerberus with the arms of Danzig beneath, with scroll handle, triple beaded bifurcated thumbpiece and hinged domed cover with associated part-nielloed boss, *marked underneath with maker's mark only, engraved underneath with scratchweight '2 marks 51 lot'*
9½ in. (24 cm.)
33 oz. 5 dwt. (1034 gr.)

£7,000-10,000 $8,800-13,000
€8,300-12,000



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A GERMAN SILVER-GILT TANKARD

APPARENTLY UNMARKED, LATE 16TH/EARLY 17TH CENTURY

Cylindrical and with scroll handle and seated winged putto and double cornucopia thumbpiece, the hinged domed cover with baluster finial with foliage calyx, the body chased with three oval medallions, each enclosing the standing figure of a gentleman, with strapwork and foliage on a matted ground between
7½ in. (19 cm.) high
15 oz. 12 dwt. (485 gr.)

£3,000-5,000 $3,800-6,300
€3,600-5,900

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A GERMAN PARCEL-GILT SILVER TANKARD

KONIGSBERG, CIRCA 1660, MARK'S MARK IM CONJOINED, POSSIBLY FOR JOACHIM MOYS

Cylindrical, the body chased with the scene of huntsman with bows and arrows and hunting dogs and with a figure of Diana, with scroll handle, bifurcated thumbpiece and hinged domed cover with allegorical female figure finial with an anchor, *marked near handle and on cover*
10½ in. (26.7 cm.) high
39 oz. 15 dwt. (1,236 gr.)

£8,000-12,000 $11,000-15,000
€9,500-14,000

The maker's mark of Joachim Moys is illustrated, with a differing shaped cartouche, by W. Scheffler, *Goldschmiede Ostpreussens*, Berlin, 1983, p. 93, no. 229.



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A GERMAN SILVER-GILT-MOUNTED GEM-SET CARVED IVORY TANKARD

APPARENTLY UNMARKED, 19TH CENTURY

On domed spreading foot chased with military trophies and strapwork and set with foiled glass gems, the hinged domed cover similarly set and chased with portrait busts, with bifurcated thumbpiece and standing soldier finial, the body carved with a battle scene, the handle with grotesque mask terminal issuing from lion's mask and with a figure of a seated soldier
15 in. (38 cm.) high

£4,000-6,000 | $5,100-7,500 | €4,800-7,100

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A GERMAN SILVER-GILT-MOUNTED CARVED IVORY TANKARD

APPARENTLY UNMARKED, 19TH CENTURY

On domed foot chased with foliage, with scroll handle formed as a winged demi-putto and with hinged domed cover with bifurcated scroll thumbpiece and pineapple finial, the cover chased with flowers and foliage, the ivory body carved with a scene of a wolf hunt
14½ in. (37 cm.) high

£3,000-5,000 | $3,800-6,300 | €3,600-5,900



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A GERMAN SILVER-MOUNTED CARVED IVORY TANKARD

APPARENTLY UNMARKED, 19TH CENTURY

On domed foot chased with a boar hunt, with figural and foliage scroll handle with bifurcated scroll thumbpiece, the hinged domed cover chased with the scenes of a boar and bear hunt and with pineapple finial, with crimped borders, the body carved with the scene of a stag hunt
12 in. (30.5 cm.) high

£2,000-3,000 | $2,600-3,800 | €2,400-3,500

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A GERMAN SILVER-MOUNTED CARVED IVORY TANKARD
WITH PSEUDO MARKS, PROBABLY HANAU, LATE 19TH CENTURY

On domed base cast and applied with winged cherub masks and shell garlands, the scroll handle formed as putti, the hinged domed cover with bifurcated scroll thumbpiece chased with bacchic putti, the body carved with a bacchic scene and the figure of Venus with her hippocamp-drawn chariot
11½ in. (29 cm.) high

£2,000-3,000 $2,600-3,800
€2,400-3,500


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A GERMAN SILVER-GILT-MOUNTED IVORY TANKARD
WITH PSEUDO MARKS, 19TH CENTURY

Shaped circular foot mount on four foliage feet with bacchic masks and helmet cartouche between, with scroll handle and foliage thumbpiece, the hinged domed cover with putto finial, the body chased with a battle scene of Gaugamela with Alexander the Great and the city beyond
14 in. (36 cm.) high

£2,000-3,000 $2,600-3,800
€2,400-3,500

~289

A CONTINENTAL SILVER-MOUNTED IVORY TANKARD
MAKER'S MARK BO, 19TH CENTURY

The base chased with scrolling foliage and mask of a hare and a wolf, the scroll handle with boar head terminal, the hinged cover chased with the head of two mastiffs and with stag sejant finial, the ivory body carved with the scene of a boar hunt, *marked on cover rim and foot*
11½ in. (29 cm.) high

£1,500-2,500 $1,900-3,100
€1,800-2,900


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A GERMAN SILVER-GILT-MOUNTED CARVED IVORY TANKARD
APPARENTLY UNMARKED, 19TH CENTURY

The domed foot chased with masks and foliage and with scroll handle, the hinged domed cover with bud finial chased with masks and foliate scrolls, the body carved with a scene of Venus, Cupid and Tritons, *cover rim with Dutch tax mark*
6¾ in. (27 cm.) high

£1,000-1,500 $1,300-1,900
€1,200-1,800

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A GERMAN SILVER-MOUNTED CARVED IVORY TANKARD
APPARENTLY UNMARKED, 19TH CENTURY

On domed foot chased with masks and garlands, the body carved with a bacchic procession, with demi-winged female figure scroll handle; together with a Continental silver tankard, with spurious marks, 19th century, chased with bacchic putti, the hinged domed cover with fruit finial
15 in. (38 cm.) and 9¼ in. (23.5 cm.) high, respectively
the second, 22 oz. 12 dwt. (703 gr.) (2)

£2,000-3,000 $2,600-3,800
€2,400-3,500



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(part lot)

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A GERMAN SILVER-GILT-MOUNTED CARVED IVORY CUP AND COVER

APPARENTLY UNMARKED, 19TH CENTURY

On polyfoil domed base and with cylindrical stem, the lower part of the body cast, chased and applied with fruit and foliage and strapwork, the body of the cup carved with a battle scene, the domed cover chased with flutes cast and applied with floral garlands and scroll brackets, the finial formed as a figure of a kneeling soldier with shield
16¾ in. (22.5 cm.) high

£3,000-5,000 $3,800-6,300
€3,600-5,900

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A GERMAN SILVER-MOUNTED CARVED IVORY TANKARD

19TH CENTURY, APPARENTLY UNMARKED

The ivory body depicting a mounted battle, with demi-soldier handle, the hinged domed cover with seated putto finial with horn; together with another, mark of Neresheimer, Hanau, late 19th century, with boar hunt scene, cover with leaping greyhound finial, *marked on base*
11 in. (28 cm.) and 9¾ in. (25 cm.) high (2)

£2,000-3,000 $2,600-3,800
€2,400-3,500

PROVENANCE:

The second tankard, A Private Collection; Hampel, Munich, 26 March 2011, lot 1369.





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A FRENCH ORMOLU-MOUNTED AND HORN AND TORTOISESHELL-INLAID EBONY 'BOULLE' MARQUETRY STRIKING MANTEL CLOCK

19TH CENTURY

The dial with enamel chapters, the twin barrel movement with backplate signed '*Balthazar Martinot à Paris*', incorporating some earlier elements

33 in. (84 cm.) high; 16½ in. (42 cm.) wide; 7 in. (17.8 cm.) deep

£4,000-6,000 $5,100-7,500 €4,800-7,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 20 May 2010, lot 23 ($18,750).

295

A PAIR OF FRENCH ORMOLU FOUR-LIGHT CANDELABRA

LAST QUARTER 19TH CENTURY, AFTER THE DESIGN BY JEAN-DEMOSTHENE DUGOURC AND MODEL ATTRIBUTED TO PIERRE GOUTHIERE

Each stem with caryatids issuing scrolled branches terminating in Egyptian masks, the central branch supported by lion-headed monopodia

23 in. (58 cm.) high (2)

£4,000-6,000 $5,100-7,500 €4,800-7,100

PROVENANCE:

Anonymous sale; Sotheby's, New York, 9 November 2007, lot 86 ($16,250).

Of intricate design, these candelabra are related to the *œuvres* of two important 18th century craftsmen who created works of art for the *Ancien Régime*. The caryatid-set stems and stiff-leaf cast bases relate to a pair of candlesticks in a design by Jean-Démosthène Dugourc, *architecte et dessinateur du Cabinet de Monsieur Frère du Roi*, dated to 1790, today in the Musée des Arts décoratifs, Paris (CD 2703) and illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 287, fig. 4.15.6. Two further candelabra with the same stems and candlearms which correspond to those featured on the present lot and which are attributed to Gouthière, are illustrated in., *op. cit.*, p. 208, pl. XXV, and p. 258, fig. 4.7.10, the latter dated to *circa* 1780. Owing to its unusual and luxurious design, the present form was, like others of similar renown and style, reproduced in the 19th century to meet an ever-growing international demand for works of art created for the foremost patrons of the previous century.





296

ATTRIBUTED TO JEAN-BAPTISTE PERRONNEAU (PARIS 1715-1783 AMSTERDAM)

Portrait of a gentleman, half-length, with a blue coat draped over his shoulder

oil on canvas
28⅞ x 23¾ in. (73.4 x 60.2 cm.)
in a carved giltwood Louis XV frame

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:
With Calosso, Saluzzo.
The Alberto Bruni Tedeschi Collection; sold Sotheby's, London, 21 March 2007, lot 71 (£14,400).



297

FRANÇOIS-BRUNO DESHAYS DE COLLEVILLE (ROUEN 1732-1815)

Portrait of a gentleman, half-length, in a grey embroidered coat

signed, inscribed and dated 'F. Deshays de Colleville / Pictor Regis 1770' (centre left)
oil on canvas, oval
24¼ x 19⅜ in. (61.5 x 49.1 cm.)

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:
The Alberto Bruni Tedeschi Collection; sold Sotheby's, London, 21 March 2007, lot 76 (£14,400), where acquired by the present owner.



298

PIEDMONTESE SCHOOL, MID-18TH CENTURY

Portrait of a lady, three-quarter-length, seated in a red dress holding a spaniel

oil on canvas
40¼ x 29¼ in. (102.1 x 74.1 cm.)
in an exceptional 18th century carved giltwood frame

£6,000-10,000

$7,600-13,000
€7,100-12,000

PROVENANCE:

Pierre Vinçon, Paris.
With Galerie Pardo, Paris, from whom acquired in 1955 as 'Alessandro Longhi'.
The Alberto Bruni Tedeschi Collection; sold Sotheby's, London, 21 March 2007, lot 59 (£10,800).



■ 299

A SET OF EIGHT ITALIAN GILT-WALNUT OPEN ARMCHAIRS

ROME, LAST QUARTER 18TH CENTURY

Each covered *à chassis* in crimson floral silk, the top rail centred by a female mask, the frame carved with swags and flowerheads, gilding partly refreshed

43¼ in. (110 cm.) high; 27½ in. (70 cm.) wide; 28⅓ in. (72.5 cm.) deep (8)

£20,000-30,000 $26,000-38,000
€24,000-35,000

Richly carved and of sumptuous proportions, the design of the present set of armchairs suggest they were almost certainly a prestigious commission by an important Roman family, and once part of a larger suite made to furnish the vast interiors of an aristocratic palazzo. Combining finely-carved classical ornamentation with serpentine outlines, the chairs are emblematic of transitional furniture produced in Rome in the late 18th century. Features such as the female mask festooned with acorns and swagged drapery, ribbon-carved frame divided by flowerheads and tapering spirally fluted legs suggest the growing emergence of neoclassicism under the pontificate of Pope Pius VI (1775-1799). Nevertheless, elements such as the sinuous form of the back and S-scrolled arm supports demonstrate the lingering influence of the rococo. A pair of chairs of related silhouette and ornamentation, probably from the Palazzo or Villa Borghese, sold at Sotheby's, London, 8 July 2015, lot 23 (£50,000, including premium), while another pair from the same suite sold in the Ariane Dandois sale, Sotheby's, New York, 25th October 2007, lot 330 ($577,000, including premium). See A. González-Palacios, *Fasto Romano: dipinti, sculture, arredi dai Palazzi di Roma*, Exhibition Catalogue, 13 May – 30 June 1991, Rome, pp. 183-184 and E. Colle, *Il Mobile Neoclassico in Italia*, Milan, 2005, pp. 152-153 for additional examples of transitional seat furniture of this period.





■ **300**

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND AMARANTH BOMBE COMMODE

BY FRANCOIS REIZELL, CIRCA 1760

The serpentine variegated grey and brown marble top above two drawers, on splayed feet, stamped 'F. REIZELL'
35½ in. (90.5 cm.) high; 57½ in. (146 cm.) wide; 27½ in. (70 cm.) deep

£30,000-50,000

$38,000-63,000
€36,000-59,000

PROVENANCE:

Anonymous sale; Dorotheum, Vienna. 6 April 2006, lot 448.
Anonymous sale; Christie's, Paris, 24 June 2009, lot 355 (€97,000).

This impressive commode is one of the most ambitious known models by François Reizell (*maître* in 1764) who is most chiefly remembered for his floral marquetry. The incredibly rich mounts and sober veneers which adorn the present commode indeed set it apart from Reizell's more traditional production.

Of German origin, Reizell started his career in the *quartier des ébénistes* before leaving the Faubourg Saint-Antoine for the rue des Saints-Pères. Interestingly, the young *ébéniste* Joseph Baumhauer, *dit* Joseph (d. 1772) - who became one of the foremost *ébénistes* of the Louis XV period - is recorded to have worked in Reizell's *atelier,* whilst the *marchand-ébéniste* Léonard Boudin is known to have retailed Reizell's work. The latter's most famed patrons included Louis Joseph de Bourbon-Condé, Prince de Condé (1736-1818) for whom Reizell executed a large number of pieces for the Palais-Bourbon and the château de Chantilly.





■ ~301

A FRENCH ORMOLU-MOUNTED BRASS-INLAID AND TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY BIBLIOTHEQUE BASSE

BY HENRY DASSON, LAST QUARTER 19TH CENTURY, AFTER THE MODEL BY ANDRE-CHARLES BOULLE

The breakfront *Campan melangé* top above with three doors, the central door decorated with musical trophies and foliage, resting on toupie feet, stamped 'HENRY DASSON'

£20,000-30,000

$26,000-38,000
€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 14 April 2015, lot 377. (€55,000)

The present cabinet is based on a celebrated 18th century model which proved a great commercial success for its creator, André-Charles Boulle. A number of versions are known including a pair of *bibliothèque basse* – dated to *circa* 1720 and used for the display of books and treasured small works of art – formerly in the collection of the Duc de Bourbon, Louis-Henri de Bourbon-Condé, and today in in the Louvre (OA 5461 and OA 5466, see J. Durand, M. Bimbenet-Privat, F. Dassas Eds., *Decorative Furnishings and Objets d'Art in the Louvre*, Paris, 2014, pp. 154-5, no. 21). The Bourbon-Condé *bibliothèques* were installed in the 18th century at the family's château de Chantilly, and are visible in period engravings amidst the lavish decoration of this spectacular residence. In the 19th century, the Bourbon-Condé cabinets were moved to the château de Saint Cloud and, in order to adapt them to their new surroundings, were increased in height with the addition of a band of rectangular panels of marquetry beneath the row of cabinet doors. Interestingly, in the present cabinet, Henry Dasson chose to replicate the *bibliothèque basse* in its original form, eliminating the larger band of marquetry panels beneath the cabinet doors still present in the 18th century originals at the Louvre. Dasson – one of the finest cabinetmakers and artisans of the late 19th century – was particularly well known for the high quality of his gilt bronzes, fine examples of which can be seen on the present bibliothèque, a fine homage to the masterwork of the *Ancien Régime*.



■ **302**

A FRENCH ORMOLU-MOUNTED AND BRASS-INLAID EBONY CLOCK AND BAROMETER

HENRY DASSON ET CIE, PARIS, DATED 1890

The clock case surmounted by Father Time, with aneroid barometer movement by Richard Freres No. 19616, 'PLUVIEUX - CHANGEANT - BEAUTEMPS', with an alcohol thermometer to trunk, signed to side 'henry Dasson et Cie 1890', the twin barrel movement with Brocot regulation, stamped to backplate 'S. Marti'
53 in. (134.6 cm.) high; 10 in. (25.4 cm.) wide; 5¼ in. (13.3 cm.) deep

£15,000-25,000 $19,000-31,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 November 2014, lot 169 (£21,250).

A model of this barometer with dial signed 'Gaudron à Paris', the case attributed to André-Charles Boulle, is illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. 1, p. 49, fig. 1.5.3.

■ 303

A FRENCH ORMOLU-MOUNTED BRASS-INLAID EBONISED AND EBONY REGULATEUR

THE MOVEMENT LOUIS XIV, THE CASE PART LOUIS XV (MID-18TH CENTURY) AND ALTERED

The waisted case with pedestal base, the silvered chapter ring with inner calendar dial, the twin barrel movement with countwheel strike to bell

82¼ in. (209 cm.) high; 17 in. (44 cm.) wide; 8 in. (20.5 cm.) deep

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:

Anonymous sale; Kohn, Paris, 31 March, 2015, lot 50 (€58,000).

The case design is a variant of the celebrated model supplied by André-Charles Boulle to Louis-Alexandre de Bourbon, comte de Toulouse and now in the Louvre.





■ **304**

AN EMPIRE AUBUSSON CARPET

CIRCA 1800

With central ivory-ground medallion and foliate strapwork on aubergine field and scrolling foliate border, overall surface dirt, uneven areas of wear, scattered repairs, backed
17 ft. 11 in. x 14 ft. 1 in. (544 x 428 cm.)

£6,000-8,000 $7,600-10,000
€7,100-9,400

PROVENANCE:
The Alberto Bruni Tedeschi Collection; sold Sotheby's, London, 22 March 2007, lot 206 (£42,000).



■ **305**

A SUITE OF FRENCH GILTWOOD SEAT-FURNITURE

FIRST HALF 20TH CENTURY, POSSIBLY RETAILED BY MAISON JANSEN

Comprising a large sofa and two fauteuils, each covered in blue silk floral cut-velvet, the channelled frame carved with latticework the cresting centred with rockwork
The sofa: 43 in. (109 cm.) high; 115 in. (292 cm.) wide; 28 in. (71 cm.) deep (3)

£4,000-6,000 $5,100-7,500
€4,800-7,100

■ 306

A PAIR OF LOUIS PHILIPPE MAHOGANY CONSOLES

BY GEORGES-ALPHONSE JACOB-DESMALTER, SECOND QUARTER 19TH CENTURY

Each with later *rosso levanto* marble top above an acanthus-headed lion monopodium support, one stamped '*IACOB*', the other 'JACOB'
41¾ in. (106 cm.) high; 26¼ in. (66.5 cm.) wide; 16¼ in. (41.5 cm.) deep (2)

£2,500-4,000 $3,200-5,000
€3,000-4,700



■ 307

A LOUIS-PHILIPPE MAHOGANY CONSOLE TABLE

ATTRIBUTED TO GEORGES-ALPHONSE JACOB-DESMALTER, SECOND QUARTER 19TH CENTURY

With later *rosso levanto* marble top over a mirrored back and serpentine plinth base
42 in. (106.5 cm.) high; 68 in. (172.5 cm.) wide; 22½ in. (57 cm.) deep

£2,000-3,000 $2,600-3,800
€2,400-3,500





■ 308

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CANDELABRA

LATE 19TH/20TH CENTURY

Each Egyptian female figure supporting branches modelled as mythological beasts, the plinth mounted with conforming motifs and tortoise feet
26¼ in. (66.5 cm.) high; 9½ in. (24 cm.) diameter
(2)

£2,500-4,000 $3,200-5,000
€3,000-4,700



309

AN EMPIRE ORMOLU-MOUNTED BISCUIT PORCELAIN STRIKING MANTEL CLOCK

LA CROIX, PARIS, CIRCA 1800

The white enamel dial signed 'V. La Croix a Paris', the twin barrel movement with silk suspension and countwheel strike to bell
16¼ in. (41.5 cm.) high; 9¾ in. (24.7 cm.) wide; 4 in. (10.2 cm.) deep

£2,500-4,000 $3,200-5,000
€3,000-4,700





■ 310

A NORTH EUROPEAN BRASS-MOUNTED AND ALABASTER-INSET MAHOGANY SECRETAIRE-A-ABATTANT

FIRST HALF 19TH CENTURY

The top centred by a cupboard door flanked by drawers, above a fall-front with leather writing-surface to the reverse, enclosing eight fitted drawers and a shelf, above three long drawers flanked by *mille-raie* panels
65 in. (165 cm.) high; 32½ in. (82.5 cm.) wide; 18½ in. (47 cm.) deep, closed

£3,000-5,000 $3,800-6,300
€3,600-5,900



■ 311

A NORTH EUROPEAN BRASS-MOUNTED MAHOGANY DRESSING-TABLE

EARLY 19TH CENTURY AND LATER

The superstructure with a swivel mirror plate and five drawers, above a fitted drawer and three further drawers surrounding a knee-hole, on fluted legs, alterations and later enriched, including brass elements
72½ in. (184 cm.) high; 49 in. (124.5 cm.) wide; 22¼ in. (56.5 cm.) deep

£4,000-6,000 $5,100-7,500
€4,800-7,100

■ 312

A BALTIC ORMOLU AND CUT-GLASS EIGHT-BRANCH CHANDELIER
LATE 19TH CENTURY

The corona with overhanging leaves, issuing branches and surmounted by cherubs, with two tiers of lozenge-drops and a pine-cone boss, drilled for electricity
46½ in. (118 cm.) high; 31 in. (79 cm.) diameter

£6,000-10,000 $7,600-13,000
€7,100-12,000





■ 313

A NORTH EUROPEAN BRASS-MOUNTED MAHOGANY BUREAU
19TH CENTURY AND LATER

The superstructure with central tambour and mirror-backed compartment, flanked by cupboard doors and drawers, the writing slide above three short and one long drawer, stencilled to back '1284' and with remains of paper labels, one inscribed *'P... St. Petersburg'*, the gallery and finials later, restorations, including to veneers to the superstructure
54 in. (137 cm.) high; 48½ in. (123 cm.) wide; 24 in. (61 cm.) deep

£6,000-10,000 $7,600-13,000
€7,100-12,000

■ 314

A PAIR OF GLASS TWENTY-FOUR LIGHT CHANDELIERS

Each fitted for electricity, minor losses and replacements

67 in. (170 cm.) high; 59 in. (150 cm.) diameter, approx. (2)

£12,000-18,000

$16,000-23,000

€15,000-21,000

En suite with lot 315.

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.





■ 315

A SET OF THREE GLASS TWENTY-FOUR LIGHT CHANDELIERS

Each fitted for electricity, minor losses and replacements

67 in. (170 cm.) high; 59 in. (150 cm.) diameter, approx. (3)

£12,000-18,000 $16,000-23,000
€15,000-21,000

En suite with lot 314.

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.



■ 316

A SWISS ORMOLU-MOUNTED CORNE VERTE QUARTER-STRIKING MUSICAL BRACKET CLOCK

PROBABLY NEUCHATEL, MID-18TH CENTURY AND LATER

The twin barrel movement rack striking to bells, musical movement to base striking ten bells
The clock: 43¼ in. (110 cm.) high; 23½ in. (60 cm.) wide; 9½ in. (24 cm.) deep;
The bracket: 19½ in. (50 cm.) high; 23½ in. (60 cm.) wide;
11¼ in. (28.5 cm.) deep (2)

£5,000-8,000 $6,300-10,000
€5,900-9,400

COMPARATIVE LITERATURE:

A similar model is illustrated in Dr. J.J.L Haspels (ed.), *Royal Music Machines, Vijf eeuwen vorstelijk vermaak*, p. 129, no. 13.



317

A PAIR OF FRENCH ORMOLU CHENETS

19TH CENTURY, AFTER THE MODEL ATTRIBUTED TO ANDRE-CHARLES BOULLE

Depicting Vulcan and Venus, each supported by winged dragons
15 in. (38 cm.) high; 9 in. (23 cm.) wide; 6¾ in. (17 cm.) deep (2)

£1,200-1,800 $1,600-2,300
€1,500-2,100



■ 318

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS A LA REINE
CIRCA 1730-40, IN THE MANNER OF LOUIS I CRESSON

Each cartouche-shaped back, arms and seat covered in associated Flemish floral tapestry, the cresting carved with C-scrolls, numbered in blue crayon '1185', regilt
36¼ in. (92 cm.) high; 27 in. (68.5 cm.) wide; 26½ in. (67.5 cm.) deep (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900





319

A LOUIS PHILIPPE ORMOLU STRIKING MANTEL CLOCK
VIVIN FILS, EPERNAY, SECOND QUARTER 19TH CENTURY

The enamel chapter ring signed 'VIVIN FILS A EPERNAY', the twin barrel movement with countwheel strike on bell, backplate stamped 'VIVIN', with gridiron pendulum
18½ in. (47 cm.) high; 9½ in. (23.5 cm.) wide; 6 in. (15 cm.) deep

£500-800 $630-1,000
€590-940

■ 320

A FRENCH GILTWOOD OVERMANTEL MIRROR
LATE 19TH CENTURY

With divided shaped rectangular plate and borders, the frame carved with foliate C-scrolls
85¾ (218 cm.) high; 78¼ in. (198.5 cm.) wide

£1,000-1,500 $1,300-1,900
€1,200-1,800



■ 321

AN EMPIRE ORMOLU-MOUNTED MAHOGANY SECRETAIRE-A-ABBATANT
EARLY 19TH CENTURY

With mottled grey marble top above a frieze drawer mounted with griffins and a wreath, the fall-front enclosing a gilt-tooled brown leather writing-surface and fitted interior, the base with a pair of doors enclosing three drawers, flanked by monopodia supports, on claw feet
55¾ in. (141.5 cm.) high; 38 in. (96.5 cm.) wide; 18 in. (45.5 cm.) deep

£4,000-6,000 $5,100-7,500
€4,800-7,100

■ 322

AN EMPIRE ORMOLU-MOUNTED PARCEL-GILT AND MAHOGANY COMMODE-A-VANTAUX
EARLY 19TH CENTURY

The black marble top above a pair of panelled doors, centred by masks within ribbon-tied wreaths, enclosing a fitted interior, with four drawers, the front angles with lions heads monopodia, on a plinth base, remounted
38½ in. (98 cm.) high; 53½ in. (136 cm.) wide; 25½ in. (65 cm.) deep

£4,000-6,000 $5,100-7,500
€4,800-7,100





■ **323**

A SET OF FOUR FRENCH PARCEL-GILT AND CREAM-PAINTED STOOLS

FIRST HALF 20TH CENTURY, POSSIBLY SUPPLIED BY MAISON JANSEN

Each covered in green velvet applied with metal-thread bands, above a panelled frieze and tapering baluster legs joined by H-shaped stretchers
20¾ in. (53 cm.) high; 29½ in. (75 cm.) wide; 19½ in. (49.5 cm.) deep (4)

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:
Probably from the Collection of Charles de Beistegui (1875-1970) at the hôtel rue de Constantine, Paris.

A bench very similar to this set is shown in an interior watercolour by Alexandre Serebriakoff (1907-1994), shown in the staircase of Charles de Beisteigui's house on the rue de Constantine, illustrated in A. Serebriakoff, *'Interiors',* Paris, 1994, p. 15).



■ **324**

A DIRECTOIRE ORMOLU-MOUNTED MAHOGANY COMMODE

CIRCA 1790, LATER MOUNTED

The variegated white marble top above an *entrelac*-mounted frieze drawer and two drawers inlaid *sans traverse*, bearing two spurious stamps 'G. Beneman'
34½ in. (87.5 cm.) high; 51¼ in. (130 cm.) wide; 23½ in. (59.5 cm.) deep

£7,000-10,000 $8,800-13,000
€8,300-12,000





■ 325

A NORTH ITALIAN FRUITWOOD RELIEF DEPICTING THE BASILICA DI SAN MARCO

VENICE, 19TH CENTURY

Surrounded by an integrally carved frame, signed 'Galliano Doia [?]/ VENEZIA/Murino', upper right
30½ x 43¾ in. (77.5 x 111 cm.)

£1,500-2,500 $1,900-3,100
€1,800-2,900

■ 326

TWO ITALIAN GILT-BRONZE RELIEF PANELS FROM THE GATES OF PARADISE

CAST BY FERDINANDO MARINELLI, FLORENCE, AFTER LORENZO GHIBERTI

One depicting the Story of Joseph, the other of Jacob and Esau, each in an integrally cast patinated frame, one signed 'Fusee Ferdinando Marinelli Firenze'
35 in. (89 cm.) square, overall (2)

£6,000-10,000 $7,600-13,000
€7,100-12,000

The East Doors, or *The Gates of Paradise,* were commissioned by the *Arte di Calimala* (The Cloth Merchants Guild) for the Baptistery in Florence in 1425. Completed by Lorenzo Ghiberti, these two panels are casts after the fifth and sixth panels on the doors.







■ 327

A NORTH GERMAN IVORINE MODEL OF A CASTLE
MID-20TH CENTURY

41 in. (104 cm.) high; 29 in. (74 cm.) wide; 24 in. (61 cm.) deep

£2,000-3,000 $2,600-3,800
€2,400-3,500



■ 328

A FRUITWOOD MODEL OF A THREE-STORY PAVILION
MID-20TH CENTURY

The letter 'B' above the clock face, the pierced interlaced cipher 'AB' above the side doors, one side inset with an enamel clock face, the other with a barometer, the glazed front and sides enclosing two rooms with parquetry floors, pillars and other fitments
41 in. (104 cm.) high; 32 in. (81.5 cm.) wide; 27 in. (69 cm.) deep

£3,000-5,000 $3,800-6,300
€3,600-5,900



329



330

■ **329**

TWO RED-JAPANNED JARDINIERES
MID-20TH CENTURY

Each decorated with figural scenes
The largest: 20¾ in. (52.5 cm.) high; 29 in. (74 cm.) diameter (2)

£500-800 $630-1,000
€590-940

■ **330**

AN AUSTRIAN POLYCHROME AND RED-GLAZED TERRACOTTA ORIENTALIST NOVELTY JARDINIERE
BY W. SCHILLER & SOHN, LATE 19TH CENTURY

Supported by a woman on a camel, the vase impressed 'W S & S', restorations and losses, later painted
35½ in. (90 cm.) high 17½ in. (44.5 cm.) wide; 13½ in. (34.5 cm.) deep

£800-1,200 $1,100-1,500
€950-1,400

■ **331**

A PAIR OF CHINESE BAMBOO ARMCHAIRS
19TH CENTURY

Each with pierced cockpen splat backs
37¾ in. (96 cm.) high; 22 in. (56 cm.) wide; 19½ in. (49.5 cm.) deep (2)

£800-1,200 $1,100-1,500
€950-1,400



■ 332

A FRENCH ORMOLU MOUNTED SAMSON PORCELAIN ELEPHANT STRIKING CLOCK

EARLY 20TH CENTURY, WITH SPURIOUS IRON RED HORN MARK AND SAMSON MARK

The drum case surmounted by a *famille verte* seated Chinaman, the enamel dial with calendar and day of week indications, the twin barrel movement with recoil anchor escapement and countwheel strike to bell

23¾ in. (60.4 cm.) high; 13¾ in. (35 cm.) wide; 10 in. (25.5 cm.) deep

£6,000-10,000 $7,600-13,000 €7,100-12,000

■ 333

A PAIR OF SOUTH EAST ASIAN ORMOLU, PARCEL-GILT AND RED-PAINTED MODELS OF CANNONS

OF LANTAKA STYLE

With dragon's head, imbricated neck and coat-of-arms with fleur-de-lys and foliage

16 in. (40.5 cm.) high; 11½ in. (29 cm.) wide; 27½ in. (70 cm.) deep (2)

£1,000-2,000 $1,300-2,500 €1,200-2,400







■ 334

A PAIR OF CHINESE HARDSTONE FLOWERING JARDINIERE ORNAMENTS

21 in. (53.5 cm.) high, and slightly smaller (2)

£500-800 $630-1,000
€590-940



(part lot)

335

A COLLECTION OF SIXTEEN CHINESE ARTISTS' BRUSHES

19TH AND 20TH CENTURY

With bone, horn, hardstone, glass and tiger's-eye handles and fittings variously carved and incised, with animal hair brushes; *together with* a set of three carved and pierced hardstone *bi* discs, modern, metal stands, fitted boxes
The brushes: 16¾ in. (42.5 cm.) to 10 in. (25.5 cm.) long overall, contained in eight fitted boxes (19)

£1,500-2,500 $1,900-3,100
€1,800-2,900

336

A PAIR OF CRACKLE-GLAZED PORCELAIN AND BRONZE ELEPHANT THREE-LIGHT CANDELABRA

Each caparisoned back surmounted by a basket issuing foliage and flowerheads; together with a pair of modern cut-glass obelisks, constructed from chandelier lustres
The elephants: 18½ in. (47 cm.) high
The obelisks: 16½ in. (42 cm.) high (4)

£1,000-1,500 $1,300-1,900
€1,200-1,800



■ 337

A PAIR OF LARGE CHINESE CLOISONNE ENAMEL VASES

19TH CENTURY

Decorated in mirror image with birds amongst flowering branches growing from rocks on a turquoise diaper ground

21 in. (53.5 cm.) high (2)

£3,000-5,000 $3,800-6,300
€3,600-5,900





■ 338

A LARGE CHINESE FAMILLE ROSE 'IMMORTALS' VASE

19TH CENTURY

The Immortals depicted at various activities including riding a dragon, a tiger, an elephant and a Buddhist lion, accompanied by attendants, the neck with phoenix and pheasants amongst peony

24⅜ in. (62 cm.) high, wood stand

£1,500-2,500 $1,900-3,100
€1,800-2,900

339

A NEAR PAIR OF ORMOLU-MOUNTED CHINESE FAMILLE ROSE OVIFORM VASES

YONGZHENG PERIOD (1723-1735)

The covers decorated with husks on a part-pounced ground, the vases enamelled with flowers and rocks on a turquoise ground

Overall height 13 in. (33 cm.) high, and smaller (2)

£1,500-2,500 $1,900-3,100
€1,800-2,900

PROVENANCE:

With Mallié & Co., Paris (according to paper label).





■ **340**

A MONUMENTAL MAHOGANY BOOKCASE

The architectural pediment above a pair of glazed doors enclosing shelves, the base with a pair of panelled doors, constructed using an earlier door surround
(520 cm.) high; (320 cm.) wide, approx.

£7,000-10,000

$8,800-13,000
€8,300-12,000

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.

■ 341

A GLASS EIGHTEEN-LIGHT CHANDELIER

Fitted for electricity, minor losses and replacements
59 in. (150 cm.) high, approx.

£8,000-12,000

$11,000-15,000
€9,500-14,000





(part lot)

342

A SET OF FOUR GEORGE III MAHOGANY SIDE CHAIRS
LATE 18TH CENTURY, PROBABLY IRISH

Each covered in close-nailed red-cut velvet; together with a George III-style mahogany armchair, 19th century
38¼ in. (97 cm.) high; 23 in. (58.5 cm.) wide; 23 in. (58.5 cm.) deep (5)

£800-1,200 $1,100-1,500
€950-1,400

343

AN ENGLISH MAHOGANY CENTRE TABLE
SECOND QUARTER 19TH CENTURY, ADAPTED FROM A CABINET STAND

The later red granite top above cabriole scrolls terminating in paw feet, the trestle ends carved with roundels suspending foliate swags, reduced in length and probably originally with a cabinet
32¼ in. (82 cm.) high; 46¼ in (117.5 cm.) wide; 28¼ in. (72 cm.) deep

£6,000-10,000 $7,600-13,000
€7,100-12,000

PROVENANCE:
With John Hobbs, London.





■ 344

A MATCHED SET OF FIVE ENGLISH GILTWOOD ARMCHAIRS
MID-20TH CENTURY

Each covered in crimson silk damask, on eagle and shell-headed cabriole legs
44 in. (112 cm.) high; 30 in. (76 cm.) wide; 34 in. (86.5 cm.) deep (5)

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:
Made by Mr. Spearing, Estate Carpenter for the Crichel Estate, Dorset in the 1960s, for The Hon. Mrs Marten O.B.E., D.L.
Sold Christie's, London, 14 November 2013, lot 137 (£6,875).

The chairs were executed by Mr. Spearing, Estate Carpenter, to extend the superb George II giltwood suite of at least six armchairs and two sofas in the East Hall at Crichel (see H. Avray Tipping, 'Crichel, Dorset', *Country Life*, 23 May 1925, p. 819, fig. 8). The latter were sold Christie's, London, 4 July 2013, lots 34 (the chairs) and 35 (the sofas).

■ 345

AN ENGLISH MAHOGANY COMMODE
LATE 19TH/20TH CENTURY

The *verde antico* marble top above two columns of four drawers and arches flanked by lion monopiodia supports
35¼ in. (89.5 cm.) high; 66 in. (167.5 cm.) wide; 27½ in. (70 cm.) deep

£5,000-8,000 $6,300-10,000
€5,900-9,400

PROVENANCE:
Mrs. Derek Fitzgerald; Sotheby's, Parke Bernet, New York, 5 July 1963.
Anonymous sale; Sotheby's, Parke Bernet, New York, 19 March 1982, lot 44.
Anonymous sale; Sotheby's, London, 21 March 2003, lot 56.
The Property of a Gentleman; sold Christie's, London, 21 April 2005, lot 246 (£11,400).

The commode's 'Roman' architecture, with drawer-nests raised on triumphal arches and framed by Bacchic lion-headed and truss-scrolled pilasters, corresponds to that of the library-table designed in the late 1730s for George II's St. James's Palace library by the Rome-trained artist, William Kent (d. 1748) (D. Watkin, *The Royal Interiors of Regency England*, London, 1984, p. 56). A related library table was supplied for Badminton House, Gloucestershire (P. Macquoid, *A History of English Furniture, The Age of Mahogany*, London, 1906, fig. 161).





■ 346

AN WILLIAM IV AMBOYNA, EBONY AND EBONISED PEDESTAL SIDEBOARD

CIRCA 1830, PROBABLY JAVA

With central fall-front and pair of pedestals fitted with a hinged top and door, with label 'Mrs. Roland, Rosee, Whitstable, Kent'
49 in. (124.5 cm.) high; 92 in. (233.5 cm.) wide; 23¾ in. (61.5 cm.) deep

£2,000-4,000 $2,600-5,000
€2,400-4,700

■ 347

A LARGE REGENCY BRASS-MOUNTED BURR-OAK AND EBONISED OAK CELLARET

ATTRIBUTED TO GEORGE BULLOCK, CIRCA 1815

The hinged top with a lotus finial, on paw feet with later recessed castors, the feet probably originally ormolu
32½ in. (82.5 cm.) high; 42 in. (107 cm.) wide; 28 in. (71 cm.) deep

£8,000-12,000 $11,000-15,000
€9,500-14,000



This magnificent sideboard 'wine-cistern' appears to be executed from the baronial oaks acquired from the Drumlanrig estates by the Tenterden Street cabinet-maker George Bullock (d.1818), who was celebrated for his furnishing of 'General' Napoleon's residence on St. Helena, and also for designs contributed to R. Ackerman's, *Repository of Arts*. His design for a closely related cistern with Thrasyllus wreath survives amongst tracings preserved in the Birmingham City Art Gallery. Richard Bridgens, who had trained with the Liverpool sculptor and modeller George Bullock, later published a pattern for a related cistern in his *Furniture with Candelabra and Interior Decoration*, 1838. A similar wine-cooler was sold at Christie's, London, 26 June 1986, lot 89 (£19,440, including premium).

■ 348

A GEORGE I ORMOLU-MOUNTED EBONY QUARTER-REPEATING TABLE CLOCK

CLAUDE DUCHESNE, LONDON, EARLY 18TH CENTURY

The dial with mock pendulum aperture, day of the week sector and strike/not strike lever, the engraved mask with calendar aperture and applied with a figure of Father Time, signed below '*Claudius DuChesne Londini*', two train gut fusee movement with verge escapement, rack striking to bell with pull quarter repeat on six bells, engraved backplate
23.½ in. (60 cm.) high; 12½ in. (31.9 cm.) wide; 10 in. (25.4 cm.) deep

£4,000-6,000 $5,100-7,500
€4,800-7,100

Claude Du Chesne or Duchesne, a Huguenot who fled Paris, is recorded working in London on Dean Street - St. Ann Soho from circa 1690. He was Free of the Clockmakers' Company in 1693 and died circa 1730.



■ 349

AN IRISH MAHOGANY INVERTED-BREAKFRONT SERVING-TABLE

SECOND QUARTER 19TH CENTURY

Surmounted by a brass gallery and stepped plate rail, the top above a Greek key frieze on scroll supports, back legs possibly later
57¾ in. (146.5 cm.) high; 120 in. (305.5 cm.) wide; 33½ in. (85 cm.) deep

£4,000-6,000 $5,100-7,500
€4,800-7,100





■ **350**

A SET OF TWELVE BRONZE PHOTOPHORES
17¼ in. (44 cm.) high (12)

£1,000-1,500 $1,300-1,900
€1,200-1,800



351

TWO ITALIAN WALNUT AND MARQUETRY CIGAR BOXES
BY FRANCESCO LIONETTI, FLORENCE

One inscribed 'AROMA DE TABACOS/FINE CIGARS'
The first: 6 in. (15 cm.) high; 17¼ in. (44 cm.) wide; 10½ in. (27 cm.) deep
The second: 5 in. (12.5 cm.) high; 13½ in. (34 cm.) wide;
10 in. (25.5 cm.) deep (2)

£500-800 $630-1,000
€590-940





352

AN ITALIAN PORPHYRY BOX AND A BLACK MARBLE BOWL
THE BOX BY TOSCO TICCIATI, TUSCANY

The box concealing a black marble-lined interior, the bowl of shell form, the rim terminating in a grotesque mask
The box: 8¼ in. (21 cm.) high; 13¾ in. (35 cm.) wide; 10 in. (25 cm.) deep
The bowl: 4¼ in. (11 cm.) high; 13¾ in. (35 cm.) wide; 8½ in. (21.5 cm.) deep (2)

£300-500 $380-630
€360-590



353

A DIRECTOIRE MAHOGANY STRIKING MANTEL CLOCK
PIERRE MARTIN MERRA, PARIS, LATE 18TH CENTURY

The white enamel dial signed 'Merra A Paria', the twin barrel movement with silk suspension and countwheel strike to bell
19¼ in. (49 cm.) high; 12 in. (30.5 cm.) wide; 8 in. (20 cm.) deep

£500-800 $630-1,000
€590-940





(a set of three)

■ 354

A GILT-METAL AND BLACK TOLE FIVE-BRANCH HANGING-LIGHT

The shade surrounding five narrow storm shades, fitted for electricity
40 in. (101.5 cm.) drop; 34¾ in. (88.5 cm.) diameter

£500-800 $630-1,000 €590-940

■ 356

A SET OF THREE GILT-METAL AND GREEN TOLE FIVE-BRANCH HANGING-LIGHTS

With cylindrical glass shades, fitted for electricity
37¾ in. (96 cm.) high; 24 in. (61 cm.) diameter (3)

£1,000-1,500 $1,300-1,900 €1,200-1,800





■ 355

A SET OF FOUR LACQUERED-BRASS IONIC COLUMN TABLE-LAMPS

Each with green pleated shades, fitted for electricity
18½ in. (47 cm.) high, excluding fitments (4)

£600-1,000 $760-1,300 €710-1,200

■ 357

A SET OF SIX CHINOISERIE GILT-METAL STORM LIGHTS

Each with three candle nozzles, one storm shade broken
34 in. (86.5 cm.) high; 16 in. (40.5 cm.) diameter (6)

£500-800 $630-1,000 €590-940



■ 358

A GROUP OF SIX LEOPARD PRINT CUSHIONS

The first: 20½ x 22 in. (51 x 57 cm.) (6)

£500-800 $630-1,000
€590-940





■ 359

A PAIR OF GOLD SILK DAMASK EASY ARMCHAIRS

SUPPLIED BY FEDERICO FORQUET

36 in. (92 cm.) high; 37 in. (97 cm.) wide;
35½ in. (90 cm.) deep (2)

£2,500-4,000 $3,200-5,000
€3,000-4,700

■ 360

ELEVEN LEOPARD-PRINT SCATTER CUSHIONS

The largest cushion: 21 in. (53.5 cm.) square
The bolsters: 22 in. (56 cm.) long (11)

£800-1,200 $1,100-1,500
€950-1,400



■ 361

A SET OF SIX CARVED MAHOGANY SIDE CHAIRS

LATE 19TH/EARLY 20TH CENTURY

Each covered in faux tiger-print velvet
36 in. (92 cm.) high; 23 in. (58.5 cm.) wide;
27 in. (69 cm.) deep (6)

£3,000-5,000 $3,800-6,300
€3,600-5,900

PROVENANCE:
Property of the Guinness Trusts and Collections; sold Sotheby's, 30 April 2015, lot 958.



■ 362

A GEORGE III MAHOGANY CLOTHES PRESS

CIRCA 1760, IN THE MANNER OF WILLIAM VILE

The swan neck pediment above blind-fret frieze and a pair of panelled doors, formerly enclosing slides, the base fitted with a pair of doors with central beaded roundels, enclosing two adjustable shelves, on plinth base
99½ in. (253 cm.) high; 49¾ in. (126.5 cm.) wide;
26½ in. (67.5 cm.) deep

£3,000-5,000 $3,800-6,300
€3,600-5,900





■ 363

A PAIR OF ENGLISH GILT-METAL AND ETCHED-GLASS THREE-LIGHT CHANDELIERS

Each fitted for electricity
32½ in. (82.5 cm.) high; 23 in. (58.5 cm.) diameter (2)

£1,200-1,800 $1,600-2,300
€1,500-2,100

■ 364

A SET OF TEN BLACK-PAINTED RESIN FIGURAL LAMPS

AFTER THE MODEL BY FRANCIS HARDENBERG

Each on a spirally-fluted pedestal, after Coade, impressed 'COADE LAMBETH 1794', the figures fitted for electricity with frosted glass flaming shades
78¼ in. (199 cm.) high; 20 in. (51 cm.) diameter (10)

£2,000-4,000 $2,600-5,000
€2,400-4,700

The present resin model of lamp-bearing vestal are after a set of ten bronzed plaster lamps supplied by Francis Hardenberg of Mount Street for the Chapel at Burghley House, listed in the 1804 Inventory (p. 17, no. 35) 'ten bronzed vestal figures on pedestals with patent lamps'. (Burghley House archive Ex.MSS.51\41\8).



365

A TERRACOTTA VASE AND COVER ON PEDESTAL
MID-20TH CENTURY

Of ovoid form, the domed cover with pincone finial, the twin-handled body carved with anthemion and grapevine swags
The vase: 61 in. (155 cm.) high; 28 in. (71 cm.) diameter, approx.
The pedestal: 32 in. (81 cm.) high; 23¾ in. (60 cm.) square (2)

£4,000-6,000 $5,100-7,500
€4,800-7,100





366

A REGENCY GILT-BRASS MOUNTED MAHOGANY QUARTER-STRIKING MUSICAL ORGAN CLOCK
THWAITES & REED, CLERKENWELL, LONDON,
EARLY 19TH CENTURY

The case with turntable base above a later mahogany, brass and gilt-wood mounted pedestal, with three pull stops to the right side for the organ pipes, the 12 in. painted dial signed 'Thwaites & Reed / Clerkenwell / LONDRES', with polychrome floral decoration and tune music selection (SONG / COOLUN / TYROLESE / WALTZ / WALTZ / WALTZ / WALTZ / WALTZ / CONTRADANZA / CO NTRADANZA) and REPITE / SILENCIO flanking the organ selector for 'SILENT / PLAY EACH HOUR / PLAY', the substantial triple chain and fusee movement with anchor escapement and striking the hours on a single bell and the quarters on a nest of eight bells, trip repeat, backplate signed 'Thwaites & Reed / Clerkenwell / LONDON', the substantial chain and fusee organ movement wound from the side and playing through 50 pipes via 12 in. long pinned wooden barrel; pendulum
93 in. (236.2 cm.) high; 30½ in. (7.4 cm.) wide; 26 in. (6 cm.) deep

£8,000-12,000 $11,000-15,000
€9,500-14,000

PROVENANCE:
Anonymous sale; Christie's, London, 20 February 2008, lot 57 (£46,100).

The partnership of Thwaites & Reed was formed in 1808 and the company has continued in business to the present day.



■ 367

A GEORGE III GILT-BRASS-MOUNTED MAHOGANY STRIKING TABLE-CLOCK WITH ALARM FOR THE SPANISH MARKET

DIEGO EVANS, LONDON, CIRCA 1790

The white-painted dial with subsidiary date ring inscribed 'Diario del mes', central alarm-setting disc, signed below 'DIEGO EVANS /Bolsa Real / LONDRES', the twin fusee movement with verge escapement, pull wind alarm and strike/trip repeat on single bell with two hammers, repeat signature to backplate
22¼ in. (56.5 cm.) high; 11 in. (28 cm.) wide; 8 in. (20.3 cm.) deep

£800-1,200 $1,100-1,500
€950-1,400

■ 368

A LARGE ENGLISH MAHOGANY SIDEBOARD

CIRCA 1860

With three frieze drawers and blackamoor supports, with depository label for 'WARING & GILLOW LD.', the upper section reduced in height
48¼ in. (122.5 cm.) high; 102½ in. (260.5 cm.) wide; 36 in. (91.5 cm.) deep

£2,000-4,000 $2,600-5,000
€2,400-4,700

PROVENANCE:

With Partridge, London, 2007.





■ 369

AN ENGLISH MAHOGANY WINE COOLER

19TH CENTURY AND LATER

The interior with lead lining, the reeded feet with recessed castors
20 in. (51 cm.) high; 35 in. (89 cm.) wide; 25¾ in. (65.5 cm.) deep

£1,000-1,500 $1,300-1,900
€1,200-1,800

■ 370

A DUTCH WALNUT AND FRUITWOOD MARQUETRY STRIKING LONGCASE CLOCK WITH FATHER TIME AUTOMATON
JAN VAN LEEUWENBURGH, AMSTERDAM, MID-18TH CENTURY

The case surmounted by a figure of Atlas flanked by two trumpeting angels, the silvered and brass dial signed 'Jan van Leeuwenburgh, Amsterdam', with indicators for month, day of the week, subsidiary seconds dial and moon phase, the painted hunting scene beneath also moving with the Father Time automaton, the two train movement with recoil anchor escapement, rack Dutch striking and trip repeat
107 in. (272 cm.) high; 26 in. (66 cm.) wide; 13 in. (33 cm.) deep

£2,000-4,000

$2,600-5,000
€2,400-4,700





■ 371

A PAIR OF ITALIAN PARCEL-GILT AND GREEN-PAINTED SOLOMONIC COLUMNS
19TH CENTURY, ADAPTED AS LAMPS

Fitted for electricity; together with a Venetian blackamoor torchere, 19th century
The columns: 57½ in. (156 cm.) high
The figure: 62 in. (157.5 cm.) high (3)

£1,000-1,500

$1,300-1,900
€1,200-1,800



372

TWO GREEN VELVET EASY ARMCHAIRS

ONE LATE 19TH CENTURY, THE OTHER SUPPLIED BY FEDERICO FORQUET

The first with white ceramic castors, the castors stamped 'B & C PATENT' The Victorian example 30½ in. (77.5 cm.) high; 27 in. (68.5 cm.) wide; 35¾ in. (91 cm.) deep; the other 35 in. (89 cm.) high; 35½ in. (90 cm.) wide; 35½ in. (90 cm.) deep (2)

£1,000-1,500 $1,300-1,900
€1,200-1,800



373

SIXTEEN MULTI-COLOURED AND PATTERNED CUSHIONS

19 in. (48.5 cm.) and similar (16)

£1,000-2,000 $1,300-2,500
€1,200-2,400

374

A GREEN BRUSHED COTTON FOUR-SEATER SOFA

SUPPLIED BY FEDERICO FORQUET

35½ in. (90 cm.) high; 106 in. (269.5 cm.) wide; 42 in. (106.5 cm.) deep

£2,000-4,000 $2,600-5,000
€2,400-4,700





■ 375

AN ITALIAN PIETRA DURA AND SPECIMEN MARBLE TABLE TOP
FLORENCE, MID-19TH CENTURY

The central sunflower inlaid with malachite, issuing a radiating lozenge pattern inset with various marbles and hardstones within a band of *verde antico*, the base with scrolling supports and central shaft on a concave-sided plinth, the base later decorated to simulate antiqued bronze, with paper label 'Galerie Vendôme, Paris'
29 in. (74 cm.) high; 48 in. (122 cm.) diameter

£15,000-25,000

$19,000-31,000
€18,000-29,000



END OF FIRST DAY'S SALE

INDEX

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit **www.christies.com/livebidding** and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com**.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price**
(in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO…' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv)any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv)Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi)we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We

will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us)**.
(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
(i) we will charge you storage costs from that date.
(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
(iv) the storage terms which can be found at christies.com/storage shall apply.
(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.
(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.
For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.
(b) **Lots made of protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.
(c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
(d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
(e) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
(f) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.
(g) **Watches**
(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.
For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or
(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical **condition** of a **lot**.
due date: has the meaning given to it in paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		**No VAT refund is possible**
UK VAT registered buyer	No symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	**The VAT amount on the hammer and in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	* and Ω	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots.** All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.
7. All reinvoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

º
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

º Minimum Price Guarantees
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º♦ Third Party Guarantees/Irrevocable bids
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º♦.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest
In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE
All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/ "Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

A GEORGE II SILVER CUP AND COVER
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...'/ 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...'/'Dated ...'/'Inscribed ...'

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

'With signature ...'/ 'With date ...'/
'With inscription ...'

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 9.00 am on 29 March.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees.Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.

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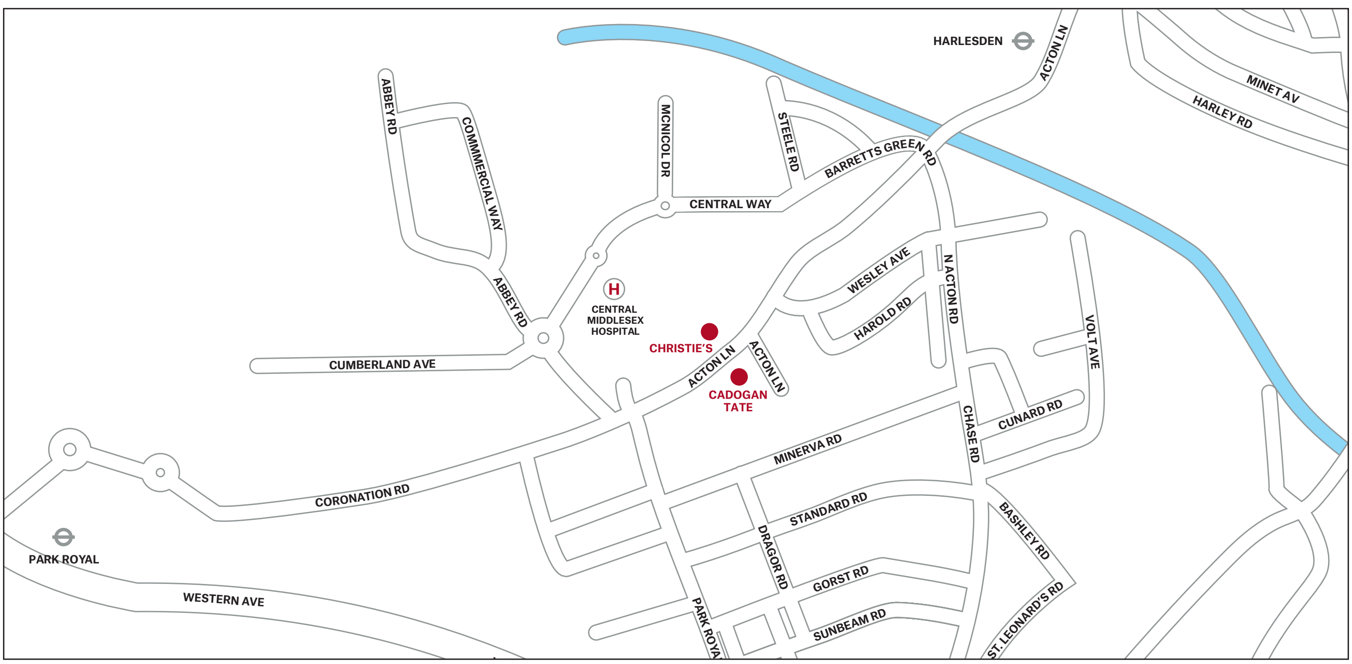
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CADOGAN TATE WAREHOUSE

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Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.









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8 King Street, St. James's, London SW1Y 6QT

CODE NAME: LAZULI
SALE NUMBER: 14193

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.

2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale – Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.

3. I agree to be bound by the Conditions of Sale printed in the catalogue.

4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.

5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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04/12/16

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14193

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

○ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale – Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

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PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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